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China Pact Spurs Label Action U.S. Companies May Profit First

■ BY BILL HOLLAND
and MIKE LEVIN



WASHINGTON, D.C.—As a U.S.-owned operation, Warner Music Group may be the first multinational record company to benefit from the

recent landmark copyright trade agreement with China. Sources here and in Hong Kong say Warner and China have had private discussions to explore joint ventures or licensing agreements.

Still sketchy at press time, the new follows the Feb. 26 trade agreement with China, which averted the imminent imposition of \$1.08 billion

(Continued on page 101)

Acts Await Grammy Windfall Bruce, Sheryl, Tony Are Big Winners

■ BY CRAIG ROSEN
and DEBORAH RUSSELL

LOS ANGELES—Bruce Springsteen, Sheryl Crow, and Tony Bennett—the big winners at the 37th annual Grammys—are also likely to



CROW

win big at retail, as their Grammy glory spurs sales of their current releases.

Springsteen, the only artist to take four awards at the March 1 ceremony at the Shrine Auditorium here, is likely to benefit the most from his Grammy victories. On Feb. 28, one day prior to the internationally telecast ceremony, Columbia Records released Springsteen's first "Greatest Hits" set. It marks the first time that "Streets of Philadelphia," the harrowing tale of a man coming to grips with AIDS, has

appeared on a Springsteen album.

The song, previously available on the Elyse Soundtrax album "Philadelphia" and as a single (and recently included on the "1995 Grammy Nominees" album), earned Springsteen Grammys

(Continued on page 100)

Advanced Broadcast System To Transmit Via Computers

■ BY BRETT ATWOOD

LOS ANGELES—Radio Broadcast Data Systems, first developed to bring text information to car stereos, could

expand its exposure by tapping into the multimedia market. RBDS transmissions send station call letters and artist-name and song-title information to specially equipped radio receivers. (RBDS is not related to BPI Communications' Broadcast Data Systems airplay monitoring service.)

Record labels may soon be able to use the enhanced broadcasts to add song lyrics, artist photos, and biographical information, too, which can be accessed by specially equipped home computers.



Indeed, since a large portion of record sales already result from radio exposure, the availability of additional artist information over the airwaves could boost interest in many developing acts.

"Getting song title and artist information is a dream come true for labels," says Norman Beil, Geffen head of new media. "Radio sells records."

(Continued on page 107)

song lyrics, artist photos, and biographical information, too, which can be accessed by specially equipped home computers.

MAP Policies Tackled

■ BY ED CHRISTMAN

SAN DIEGO—After more than a year of hearing five of the six majors say there is nothing they can do about the retail price war, merchants came to the National Assn. of Recording Merchandisers convention here armed with a list of suggestions for the manufacturers.

The retailers are asking manufacturers to strengthen their minimum-advised-price policies, raise the MAP prices, and help increase retail margins by passing on cost savings to accounts as the industry becomes more efficient in distributing product.

Unless something happens to end the price war, merchants say that eventually some chains will be forced

(Continued on page 106)

New Acts Rewrite Book On Touring

■ BY ERIC BOEHLERT

NEW YORK—They've changed record and radio, and now they're



OFFSPRING

repping the road. Young, headstrong rock bands that

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SEE PAGE 29

Continental Drift

The Backsliders Hope
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RENTALS

BY EILEEN FITZPATRICK

LOS ANGELES—March has come in like a lion for Buena Vista Home Video, with consumers putting "The Lion King" on track to becoming the biggest-selling video of all time. Release of the title was relatively free of street-date violations, says Tania Moloney, Buena Vista VP of publicity and event marketing.

"We received about 200 calls, of which 120 were legitimate violations," she says. The supplier currently is investigating the violations.

But Indianapolis-based H.H. Gregg Appliances & Electronics caused a stir when it ran a promotion offering "The Lion King" for \$4.99, a price point usually reserved for McDonald's promotions for catalog titles. Normal discounts on the \$26.99-priced video range from \$15 to \$20.

Consumers were allowed to reserve a copy during a weeklong promotion that ran from Feb. 20-28. No other purchase was required to get the bargain-basement price.

"The Lion King" was released Feb. 28. The 15-store chain ran out of its 2,100 copies that afternoon but took an additional order for 18,000, says H.H. Gregg executive VP Ken Beckley. The back orders should be filled by the end of the month, he says.

"We made the decision that because of the tremendous demand, we would continue taking orders," says Beckley. "We didn't in any way want to damage our reputation."

However, H.H. Gregg's bank account will suffer a \$100,000-\$200,000 loss, according to Beckley. The wholesale price on the title is about \$15.

"Hindsight is really great," says Beckley. The chain normally doesn't stock videos and has no plans to buy more copies of "Lion King."

H.H. Gregg, which has locations in Indiana, Kentucky, and Tennessee, did a similar promotion with "Aladdin" in November 1993 but limited the amount of copies to 100-150 per store.

Competing retailers near H.H. Gregg locations say the promotion created spillover business when Gregg ran out of its supply of tapes.

"When I first heard about it, it made me a little nervous," says an employee at an Indianapolis Coconuts store located across the

street from an H.H. Gregg location. "I'm down to my last two copies, so it hasn't affected my store," says the Coconuts employee, who

However, Kmart, which has a "we'll-match-any-price" policy, had some customers in the

live up to its promise

Kmart manager of electronic communications Dennis Wigent says those locations were instructed not to match H.H. Gregg's price.

"Once a competitor's price is 30% less than ours, we reserve the right not to match it," says Wigent. "Besides, H.H. Gregg didn't have the tape in stock and may not get them for quite some time."

Other dealers in the Indianapolis area say many customers were upset that they would not match H.H. Gregg's low-ball price, but the customers still purchased the tape. Buena Vista apparently wasn't happy with the H.H. Gregg promotion, according to the Coconuts employees.

He says he received a call from Buena Vista's main office asking about details of the promotion.

*[The Disney rep] told me they would have never sent the store a standee or any in-store [point of purchase material] if they would have

3M Joins Sony, Philips To Up DVD Ante At ITA Seminar

■ BY SETH GOLDSTEIN
and SUSAN NUNZIATA

NEW YORK—Sony and Philips are taking their digital videodisc roadshow to the ITA seminar in Rancho Mirage, Calif., March 8-12. Rivals Toshiba and Time Warner, however,

Unlike the Sony-Philips presentation since DVD was introduced in December, the emphasis at ITA will be on the single-sided double-layer disc capable of playing back 270 minutes of programming. Until Toshiba and Time Warner began gathering hardware and Hollywood support for their two-sided, 270 minute system, Sony and Philips were content with 135 minutes of entertainment. Doubling that was a more distant goal, based on 3M technology that existed but would not be available until later.

3M, in fact, is making the Sony-Philips ITA act a threesome. Business development manager Rusty Rosenberger says he will discuss new manufacturing advances that weren't covered when 3M released its DVD "white paper" in January.

Rosenberger would not provide details in advance of ITA, but the information is expected

known about the pricing promotion," the employee says.

Despite the minor glitch, retailers say first-day "Lion King" sales have exceeded those for other event videos, such as "Beauty And The Beast," "Aladdin," "Jurassic Park," and "Snow White And The Seven Dwarfs."

"The Lion King" easily will be the highest-selling title we've ever had," says Kmart's Wigent.

The observation was echoed at Blockbuster, Musicland, Tower, and Palmer Video in Union, N.J., all of which say the title is selling briskly.

"We sold about 3,500 copies on the first day," says Tower Video VP John Thrasher. "And that puts up with some of the holiday event titles. It's just the kind of jump-start consumers needed."

Assistance in preparing this story was provided by Seth Goldstein.

ed to further bolster the Sony-Philips decision to battle Toshiba-Time Warner for format supremacy. The two systems are incompatible.

However, 3M is trying to stand clear of what could be a bloody retail war, akin to VHS vs. Beta 15 years ago. "We're going to support whichever standard the market supports," says Rosenberger. 3M is backing Sony and Philips, "but not in a high-profile manner," he says. "In the end, we're going to manufacture whatever the industry wants."

ITA, which often has been a showcase for embryonic entertainment systems, including the first laserdisc players, had expected Toshiba and Time Warner to run up their DVD flag in Rancho Mirage. Instead, the association was told "the timing is not right," says executive VP Charles Van Horn in a memo to registrants. Van Horn understands, but adds, "We do regret the decision as ITA has always tried to be a neutral forum." He would not comment further.

Toshiba, meanwhile, is gearing up for a system launch next year. On March 1, the Tokyo-based consumer-electronics giant announced the creation of a new 100-person division to handle DVD planning, marketing.

(Continued on page 93)

THIS WEEK IN BILLBOARD

GETTING THE NUMBERS ON HOME VIDEO

Definitive statistics on the home video industry have long been a problem, but the Video Software Dealers Assn. may have a solution: using Rentrak's pay-per-transaction system. Home video editor Seth Goldstein has the story. **Page 6**

WHAT MUSICIANS WANT IN THE U.K.

British recording artists have a new association to represent their interests in the forthcoming round of changes to U.S. copyright law. International editor in chief Adam White and European news editor Jeff Clark-Meads report. **Page 4**

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NARM '95

BILLBOARD'S COMPLETE COVERAGE OF THE ANNUAL RECORDING MERCHANDISERS CONVENTION

Members Re-Evaluate Confab Format

■ BY DON JEFFREY

SAN DIEGO—With the 37th annual convention of the National Assn. of Recording Merchandisers assigned to memory and assessment, retailers, suppliers, and wholesalers can look forward to big changes in future industry gatherings.

One plan on the drawing board is a joint NARM/Recording Industry Assn. of America weeklong event that would combine a music festival for consumers, a new RIAA gold and platinum awards show, and a business show for the trade. And some officials suggest that eventually the spring NARM convention could be done away with in favor of a fall event.

For all the griping about under-

**For additional
NARM coverage,
... see pages 53-55**

at the manufacturing stage (see story, page 53). Record clubs were the subject of a research report, and BMG released an announcement of a promotion that links its record club with a retailer (see story, page 1).

What concerned retailers the most, however, was margins, which have been severely squeezed in recent price wars.

Jack Eugster, chairman of The Musicland Group, the biggest music retailer, said in his Feb. 23 keynote speech: "As discounting has blossomed, and CDs and movies have been nearly given away at hamburger stands and gas stations, the consumer's perceived value of CDs has diminished precipitously almost overnight." He said NARM needs to stay focused on how retailers can lower their costs as prices and profit margins decline.

Pamela Horowitz, executive VP of NARM, said of Eugster's speech: "It was Jack's role to bring a retail perspective to the forefront again." For at least the past three years, keynote speakers have been present or former heads of record companies.

Indeed, Eugster set the tone for a debate about the role of NARM and the future of its gatherings.

Scott Young, chairman/CEO of Wherehouse Entertainment and outgoing president of NARM, told members that the trade group had hired a consultant, Glenn Ecker, to "step back and re-evaluate its focus." Eugster complained in his speech that NARM members were often "having meetings looking for issues, rather than issues looking for meetings." He did not, however, call for an end to NARM gatherings. "We do need an annual convention to pull us all together," he said.

Young told members that RIAA and NARM are forming a task force to plan a "weeklong celebration of American music" to be held in Los Angeles in the fall of 1996. Labels



Keys To The Convention. Jack Eugster, chairman of The Musicland Group, was the keynote speaker at the 37th annual convention of the National Assn. of Recording Merchandisers Feb. 21-25 in San Diego. Eugster, left, is pictured with Pamela Horowitz, executive VP of NARM, and John Salotone, co-owner of M.S. Distributing, who was convention chairman.

would be encouraged to showcase new and major acts, and the RIAA awards event could be broadcast on network TV.

Horowitz said later: "If we move it to the fall, it will make it easier for companies to showcase more major titles closer to their release dates." But the NARM officials emphasized that the fall event would not replace the 1996 convention in Washington, D.C., in March. "The festival is an additional event," said Young. Horowitz said NARM chose Washington for next year's convention because 1996 is an election year. "This is an industry that has a need to present our views to Congress," she said.

The role of the annual mini-NARM convention held in the fall in Phoenix also will be re-evaluated. But many members believe this

gathering has a future because independents derive much benefit from it.

After Young's speech, BMG president Pete Jones said, "I am for changing the format and doing an entertainment, consumer-oriented show in the fall. It should kick off the November-December selling season. Let's talk business in the spring, and let the fall meeting be aimed at the consumer."

Said Paul Smith, chairman of Sony Music Distribution, "There is a need for NARM. It helps deal with a lot of issues. The question is about the format for the convention. If it's going to survive, will it survive in this format?"

Assistance in preparing this report was provided by Ed Christman.

Northeastern Retailers Clean Up At NARM Awards

NEW YORK—Northeastern retailers nearly swept NARM's retailer-of-the-year awards, winning four of the five awards. But West Coast companies held their own in the one-stop and music-label categories.

For the second year in a row, HMV U.S.A. was named small retailer of the year. Valley Record Distributors was named one-stop of the year. PGD won the award for branch distributor of the year, and Anderson Merchandisers won for the rackjobber category. Last year, the company won what was called Western Merchandisers, before it was added to Anderson News.

The awards were presented at the 37th annual NARM convention in San Diego. A complete list of winners follows:

Independent retailer of the year (single store): Pure Pop, Burlington, Vt.

Independent retailer of the year

(small chain): Last Unicorn, Utica, N.Y.

Small retailer of the year (1-25 stores): HMV U.S.A., Cambridge, Mass.

Midsize retailer of the year (26-50 stores): Newbury Comics, Allentown, Mass.

Large retailer of the year (more than 50 stores): Tower Records, West Sacramento, Calif.

Rackjobber of the year: Anderson Merchandisers, Amarillo, Texas.

One-stop of the year: Valley Record Distributors, Woodland, Calif.

Independent label of the year: Epitaph Records, Los Angeles.

Branch-distributed label of the year: Geffen Records, Los Angeles.

Independent distributor of the year: RED Distribution, New York.

Branch distributor of the year: PGD, New York.

U.K. Court Action Against Collective Licenses Delayed

■ BY JEFF CLARK-MEADS
and MARK KINGSTON

LONDON—The U.K.'s collective licensing system for music videos is under a three-pronged attack—but a decision on its future appears more elusive than ever.

A High Court action challenging established practices is on indefinite hold; the European Commission department, considering whether collective licensing should be allowed at all, has been silent on the issue for several months, and now an opportunity for the U.K. Copyright Tribunal to pass its judgment has been snatched away.

The latest challenge to collective licensing organization Video Performance Ltd. (VPL) came last week in a case before the tribunal brought by independent television-production company Video Visuals, producer of the popular program, "The Chart Show."

Video Visuals' counsel Geoff Carman said a 1988 video air-time deal with VPL for "The Chart Show" was "unconscionable and inequitable" and was signed only because the show's producers had a deadline by which they had to supply the show to the independent television network.

Carman asserted that when the agreement with VPL was signed, the production company was "over a barrel," VPL counters that it has sought only broadcast royalties that are "fair and equitable." VPL represents all the U.K.'s major labels in licensing its videos.

In his opening statement to the tribunal, Carman highlighted the promotional benefits artists and record companies receive when their videos are played on programs such as "The Chart Show," which attracts 1.7 million viewers in its Saturday morning slot.

He argued that the videos had no commercial value in themselves and were merely a device to promote saleable product. He underscored the point by stating that 50% of the cost of the video's production was often deducted from artist royalties.

"Effectively," he said, "record companies are trying to profit from the promotion of their own product."

He described how "The Chart Show," first broadcast here on Channel 4 in 1986, initially enjoyed a free supply of music videos from record companies; the situation changed with the intervention of VPL on behalf of the major labels. The independent sector continues to supply the program with free clips.

Carman claimed that following a move by "The Chart Show" to the ITV channel in 1988, Video Visuals signed an "unconscionable and inequitable deal under unfair circumstances," whereby an initially agreed figure of \$11,850 per week rose to \$19,750 in 1990 and \$25,290 in 1991. Carman said that Video Visuals was not having signed an agreement with ITV, was forced to agree on an overall fee of \$1,000 monthly for 1992. Carman said, "Video Visuals were not actively held over a barrel by the pressure of VPL acting as a monopoly."

The current VPL offer of a \$675,000 tariff for 10 months of 1994 was the factor that led to the case.

(Continued on page 15)



Michael Thrille NARM. The National Assn. of Recording Merchandisers gave its Harry Chapin Memorial Humanitarian Award to Michael Jackson at the end of the product presentation by Sony Music Distribution at the 37th annual NARM convention. Pictured with Jackson is Scott Young, the 1994-1995 NARM president.

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Human League Is Back In The Race Brit Synth-Pop Trio Returns Via Elektra

■ BY MIRANDA WATSON

LONDON—Phil Oakey's famous loopy fringe may have gotten the chop, but the crafty pop that put the Human League at the top of the charts is still there, as proven by initial reaction here to the band's new album, "Octopus."

A label change to EastWest in the U.K. and a return to the band's musical roots are behind the renewed success here. Elektra Records will release "Octopus" April 25 in the U.S.

The band will be in the U.S. on a promotional tour April 3-7 and will return to do "track dates" across America from the end of May to the beginning of July.

On a personal level, Oakey has big plans for the U.S. release of the album. "I am hoping for a No. 1 in America. It would make my life a bit simpler and give us the confidence and the backing to continue making records," he says. "Tell Me When"—the first single from "Octopus," released in December 1994—is the band's first top 10 U.K. hit in eight years. With sales of 200,000 units, according to EastWest, "Tell Me When" has topped airplay lists across the country and reached No. 6 on the national singles chart for the week of Jan. 28.

The act's next single, "One Man In My Heart," due commercially Monday (6), already has logged 91 ads in the week ending Feb. 26, according to BDS data published in Music Monitor.

"Octopus," the band's first album in four years, shot up to No. 6 on the U.K. album chart after its January release. The musical style is simple yet unmistakably Human League. Oakey's deadpan baritone counters the heady pop choruses of Susan Sulley and Joanne Calderhead against a backing of pure pop synthesizers.

"The music style is simple yet unmistakably Human League. Oakey's deadpan baritone counters the heady pop choruses of Susan Sulley and Joanne Calderhead against a backing of pure pop synthesizers."

"They are brilliant exponents of making three-and-a-half-minute pop music records. They are a brilliant single band," he says. Or in Oakey's words, "The Human League is about simplicity. We went in some silly directions after 'Dare,' trying to bring in acoustic instruments and trying to make more adult music, but the early '80s was followed by a notable absence from the charts toward the decade's end."

The Sheffield-based band first rose to the top 10 in 1983 with the hit single "The Crowd," released on Virgin Records. Three more top 10 hits followed, climaxing with the No. 1 single "Don't You Want Me?" Their 1981 album "Love & Sex" also reached No. 1 in the U.K. and sold 6 million copies world-



Human League

wide, according to Virgin. Though the hits continued with top 20 singles "Mirror Man," "Fascination," "Louise," and the guitar-laden "The Lebanon," the League was never able to duplicate the level of success it enjoyed with "Dare."

The group's next two albums—"Hysteria" (1984) and "Crash" (1986)—sold 2 million copies between



Human League

Base Hit. BMI executives congratulate Ace Of Base on the worldwide success of the group's album "The Sign" as singles "All That She Wants" and "The Sign" show at the MCMG convention at the Noga Hilton in Cannes are, from left, Lasse Karlsson, band manager; Ed Bryant; BMJ; Kjeld Wernick; Mega Records; Christian Ul-Hansen; BMJ; Ul-Budha; Ekberg; Ace Of Base; Lena Vesten, Mega Records; Francis W. Preston, BMJ; Claes Comelius, Mega Records; Jonas "Joker" Bergegren, Ace Of Base, John Balfour, Gothenburg Records/Tuff Studios; and Phil Graham, BMJ.

Bertelsmann Gets 5% Of America Online New Service Planned For Germany, France, U.K.

NEW YORK—BMG parent Bertelsmann AG has acquired a 5% stake in the MCMG convention at the Noga Hilton in Cannes are, from left, Lasse Karlsson, band manager; Ed Bryant; BMJ; Kjeld Wernick; Mega Records; Christian Ul-Hansen; BMJ; Ul-Budha; Ekberg; Ace Of Base; Lena Vesten, Mega Records; Francis W. Preston, BMJ; Claes Comelius, Mega Records; Jonas "Joker" Bergegren, Ace Of Base, John Balfour, Gothenburg Records/Tuff Studios; and Phil Graham, BMJ.

The online venture, as yet unnamed, is expected to be launched late this year in Germany, France, and the U.K., with a rollout to other countries in 1996 and beyond.

Bertelsmann says it will invest up to \$100 million to fund the launch of the online service, which will be owned equally by the two partners. The 5% stake in the publicly traded America Online, which is based in Vienna, Va., is valued at an approximately \$60 million investment by Gutersloh, Germany-based Bertelsmann. As a minority stockholder, Bertelsmann earns a seat on the

them worldwide, according to Virgin. The 1986 top 10 single "Human"—which reached No. 1 in the U.S.—and a "Greatest Hits" album kept the group in the public eye. But the band's last Virgin album, "Romantic," released in 1990, flopped.

Now Oakey has taken Human League back to its synthesizer roots, while adding a '90s touch with a more uptempo, dancey feel and some new programming twists.

Making the band's sound fit into the '90s was not such a hard task, since the Human League was seen as being ahead of its time in the '80s, according to Oakey: "We were the first 'new-fashioned' band."

"Octopus" has sold 80,000 units to date in the U.K., which is a fair performance, says EastWest's Hoke, who believes the album will go "at least platinum" in the U.K.

The powerfully catchy chorus of "Tell Me When" made it an ideal radio hit.

(Continued on page 15)

Brooks, Guns 'N' Roses Break RIAA Records

■ BY CHRIS MORRIS

LOS ANGELES—Garth Brooks and Guns 'N' Roses scored glittering new tonnage in February certifications from the Recording Industry Assn. of America.

Country star Brooks' 1990 opus "No Fences" vaulted the 13 million mark, making it the all-time best-selling country album. Other Brooks albums on Liberty that are hitting new heights were "Ropin' The Wind" (1991, 11 million), "The Chase" (1992, 6 million), and his current "The Hits" (5 million).

Guns' 1987 Geffen debut, "Appetite For Destruction," topped the 13 million sales mark, making it the best-selling hard rock album of all time; it trails only "Boston" (certified at 15 million, in the best-selling debut category).

Three other GNR sets hit new



GUNS N' ROSES

sales apexes in February certifications: "Use Your Illusion I" and "Use Your Illusion II" (both 1991) reached 6 million, while the 1988 mini-album "G'N'R Lies" arrived at 5 million.

Elton John's 1974 "Greatest Hits" (Rocket/PolyGram), certified for sales of 11 million, trails the Eagles' "Their Greatest Hits 1971-1975," now at 14 million, as the second best-selling compilation.

Patsy Cline's "Greatest Hits," the 1973 Decca/CMH release by the late country thrash, was certified sextuple-platinum, making it the best-selling greatest hits album by a country artist and—amazingly—the biggest-selling hits collection by a

(Continued on page 14)

Ichiban Links With Cema For New Mainstream Label

■ BY CHRIS MORRIS

LOS ANGELES—Ichiban Records, the decade-old, Atlanta-based independent music company, has formed a new label, Ichiban International, which will be distributed by Cema. Ichiban International is being styled as a conduit for mainstream-oriented urban and alternative acts.

BILLBOARD EXCLUSIVE

Ichiban will continue to distribute product on its flagship label and on such imprints as Wrap, Naked Language, and Sky through independent channels.

Ichiban was launched in 1985 by chairman/CEO John Abbey, founder of England's Blues & Soul magazine and a European content booker and tour manager, and president Nina Easton, former director of public relations and promotion for CBS Records in Scandinavia. The company has enjoyed initial success with blues/R&B artists such as Clarence Carter, William Bell, Curtis Mayfield, and Millie Jackson; rap performers M.C. Breed, MC Sky-D, and 66 Sixty; and, most recently, modern rock act Desdedye Dick.

Ichiban's new venture with Cema grew out of preliminary discussions between Easton and Cema's president Russ Bach at the National Assn. of Recording Merchandisers Wholesalers Conference in Phoenix last year.

Easton says, "There had been talk, pretty much all of last year, that we might expand, and that expansion might involve some of the majors. We hadn't really been aggressive about

(Continued on page 14)



BERTELSMAN MUSIC GROUP

activities worldwide. The German-based Middleflow, who was unavailable for comment at press time, reportedly will play a major role in the development and direction of the new venture, which will provide "communication, information, and a wide range of other electronic services," according to a Bertelsmann statement.

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Concert Status Improves In S. Africa With Stones

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—The Rolling Stones' late February concerts at Ellis Park here finally proved to concertgoers and international artist managers that a concert of this scale is feasible in South Africa.

Although the November 1994 Whitney Houston tour sold a total of 150,000 tickets over three nights (Billboard, Dec. 10), the event was a public relations and organizational fiasco that sent ticket holders unable to find their seats. In addition, security was so lax around Ellis Park that bands of muggers openly were able to fleece concertgoers outside the stadium.

Following that tour, emergency meetings were held by the tour's local co-promoter, Big Concerts, and Ellis Park management, city authorities, police, and traffic controllers, leading to drastic new security measures.

Big Concerts' subsequent Roxette show served as a test of the new measures and somewhat of a trial run of the Rolling Stones dates. The same measures were applied at Big Concerts' Stones events and, along with close cooperation by city authorities, who provided municipal buses to ferry fans to the stadium from venues around Johannesburg, they helped the two Voodoo Lounge a high point of South African music history.

The measures also helped dispel pop fans' lingering doubts about attending concerts—doubts that initially had led to slow box-office sales for the Rolling Stones. The Feb. 24 concert was seen as being poorly timed to coincide with the rush hour and had a gate of 35,000. The Feb. 25 show had 60,000 attendees, and fans were turned away for the standing room part of the stadium.

The sales came despite the concert's (Continued on page 103)

Billy Montana's Back on Magnatone

Multigenre Label Aims First Set At Country Market

■ BY EDWARD MORRIS

NASHVILLE—Newly established Magnatone Records is making its first country music debut with the April 18 release of Billy Montana's "No Yesterday" album. If the artist's name sounds familiar, it's probably because of his brief flurry of activity on Warner Bros. Records in 1987-88, during which time he charted three singles as Billy Montana & the Long Shots.

"Didn't Have You," the first single from the album, will hit radio March 13, and its accompanying music video has just been added by CMT. Magnatone is distributed by Navarre.

Headquartered in Nashville and with an office in Los Angeles, Magnatone is a multiformat label (Billboard, Nov. 4, 1994). In addition to Montana, the label has signed country acts Shelby Lynne, Great Plains, and Rich McCready, and hip-hop and jazz artist Rod McKahe.

The label is a joint venture from four partners: former EMI chairman Jim Mazza, now Magnatone's CEO; producer and publisher Brent Ma-

her, president; Nick R. Cua, executive VP and COO; and Roy Speer, co-founder and former chairman of the Home Shopping Network.

"It wasn't like a grand design to have Billy come out first," says Ma-

her. "It just kind of worked out that way.... We really didn't want to rush any product, and Billy was just further along."

Maher, who serves as executive producer for the project, says he is "totally satisfied" with the album, which was produced jointly by Montana, Jim McKel, and David Flint. "I had a lot of faith in Billy and in the stuff that I had heard him and Dave and Jim do," Maher says. He adds that he saw his own task as overseeing the songs and coming to the rescue "if something started to wander." As it turned out, nothing did.

A native of Voorheesville, N.Y., Montana holds a degree in agriculture from Cornell University. He



MONTANA



MAGNATONE RECORDS

he was born William Schiappi, but changed his name "as a joke," he says, while still performing locally.

"We had a real strong regional following," Montana says. "And crowds started getting so big that we started kidding and saying, 'Hey, we need to change our names.' So everybody in the band—there were five of us—decided to take fake names. I loved Joe Montana, and I loved the state of Montana—I'd just been there. So it was like, 'I'll be Billy Montana.' And it stuck."

The band got Warner Bros.' attention through a self-produced, independent album, which led to it signing a singles deal with the label as Billy Montana & the Long Shots. With Paul Worley and Ed Seay producing, the group charted its first single, "Crazy Blue," in early 1987. It went to No. 46 and was followed by "Isley I Was Leaving Anywhere." (Continued on page 24)

Temptations' Melvin Franklin Dies At 52

■ BY J.R. REYNOLDS

LOS ANGELES—Melvin Franklin, an original member of the classic Motown act the Temptations, died of heart failure Feb. 23 at Cedars-Sinai Medical Center here. He was 52.

Franklin and Otis Williams were the (Continued on page 20)



Platinum "Diary." Virgin Records executives present Rap-A-Lot/Nooby Tribe artist Scarface with a platinum plaque commemorating sales of his album "The Diary." Shown, from left, are Carmonia Roberts, Nooby Tribe manager of creative services; Mike Mack, Nooby Tribe sales manager; Joyce Castagnola, Virgin Records VP of sales; Phil Quartagno, Virgin Records America president/CEO; Scarface; Eric Brooks, Nooby Tribe president; B.W. Scarface's manager; and Waymon Jones, Virgin Records VP of R&B promotion.

P-Street Paves The Way For Hip-Hop Acts At Perspective

■ BY J.R. REYNOLDS

LOS ANGELES—Building on a foundation of R&B acts that includes Sounds of Blackness, Mint Condition, and For Real, Perspective Records has entered the rap race with its P-Street Records, imprint created to bring harder-edged sounds to the label created by producers Jimmy Jam and Terry Lewis.

The first release from the hip-hop label will be the self-titled debut album by Munchie, a 13-year-old female rapper from Oakland, Calif., which streets in April.

P-Street gives co-venture partner

A&M a continued hip-hop presence following its recent dissolution of Tuff Break Records (Billboard, Feb. 11), but P-Street will not add acts dropped by the defunct label.

Perspective president Sharon Heyward says, "This move diversifies the label's repertoire and adds the presence of hip-hop to Perspective, which maintains our role as a real player in the music game."

Jim concurred: "P-Street was created to give Perspective a presence in the rap community. [Lewis] and I deal mainly with R&B, so we needed people who could come in and help give (Continued on page 14)

EXECUTIVE TURNABLE

RECORD COMPANIES. Warner Bros. Records in Los Angeles promotes Mark Goldstein to senior VP of business and legal affairs, Chris Jonz to senior director of jazz promotion, Randall Kennedy to senior director of jazz marketing and sales, and Dana Watson to jazz & R&B manager. They were, respectively, VP of business affairs, national director of jazz promotion, national director of marketing for jazz and progressive music, and jazz & R&B coordinator.

Jim Del Balzo is promoted to senior VP of rock promotion for Columbia Records in New York. He was VP of album promotion.

Jill Glass is promoted to senior VP of marketing for A&M Records in Los Angeles. She was regional sales manager.

Bruce Carbone is promoted to VP of A&M for Mercury Records in New York. He was senior director of A&R. David Gilchrist is appointed VP of



GOLDSTEIN



JONZ



KENNEDY



DEL BALZO



GLASS



CARBONE



MCLINCHIE



EVANS

marketing for Warner Music Southeast Asia in Hong Kong. He was marketing and operations director for Warner Music Australia.

Elektra Entertainment Group promotes Jodi Smith to associate director of press and artist development in New York and Lisa Jefferson to associate director of press and artist development in Los Angeles. They were, respectively, manager of East Coast press and artist development, and manager of West Coast publicity and artist development.

Michelle Meisner is named senior

director of national promotion for Capricorn Records in Nashville. She was senior national director of rock promotion at Elektra Entertainment.

EMI Records names Sean Lynch senior director of promotion in Los Angeles, Shanna Fischer national director of alternative promotion in New York, Jim Bergin West Coast promotion director in San Francisco, and Gary Triozzi Midwest regional promotion director in Chicago. They were, respectively, national director of promotion for Interscope, national

director of AAA promotion and marketing for EMI, promotion manager for Warner Bros., and Midwest promotion manager for EMI.

PUBLISHING. Peter McGlinchey is named VP of international administration for Sony Music Publishing International in London. He was director of administration for Sony Music Publishing Europe.

Sony Music Publishing in Nashville promotes Tracy Gershon-Flehell to senior director of talent acquisition and Dan Wilson to senior director of

creative services. They were both directors of creative services.

Permusic promotes Mallory Lambert to managing director of South African operations in Johannesburg and Jorge Barriga to director of Latin American operations in New York. They were, respectively, general manager and manager of royalties and MIS.

RELATED FIELDS. LaVerne Evans is promoted to VP and assistant general counsel for BMG Entertainment in New York. She was senior counsel.

MCA Links With Green Day Mgrs. For (510) Label

■ BY CRAIG ROSEN

LOS ANGELES—Green Day managers Elliot Cahn and Jeff Saltzman have pacted with MCA to create (510) Records. The joint venture is MCA's latest move to become more competitive in the rock and alternative arena.

(510) is being funded by MCA, which also will handle manufacturing, distribution, sales, promotion, marketing, and publicity for the label. Cahn and Saltzman will assist in conceptualizing and implementing marketing plans and will be involved in video production and video promotion for the label. The deal with MCA runs six years, after which MCA has a buyout option.

MCA Records president Richard Palmese says, "I really believe Jeff and Elliot are in the position to successfully attract important artists whose careers we will develop together through MCA on (510)."

The formation of (510) is the latest in a series of moves by MCA to create a higher rock and alternative profile. Radioactive, which is a joint venture between MCA and Gary Kurfirst, has had success with alternative rock act Live, whose "Throwing Copper" album has sold more than 1.2 million copies to date, according to SoundScan.

Last year, MCA signed a production agreement with Fort Apache (Billboard, May 14, 1994). In addition, MCA has stepped up its signings in the rock area, inking such acts as Water, the Nixons, and the Dimstone Hoods, according to Palmese.

"This partnership, along with the others, definitely improves MCA's position in rock and alternative music," Palmese says.

(510) is named for the area code of Cahn and Saltzman's Oakland, Calif., headquarters, in tribute to the late 415 Records. That early '80s Bay area-label was founded by Reprise president Howie Klein and was known for such pop-punk signings as Romeo Void, Translator, and Red Rockers.

Cahn and Saltzman's Cahn-Man management firm handles Reprise's Green Day and the Muffs and Gefen's Jawbreaker. As attorneys with their nominal firm, Cahn and Saltzman serve as legal representatives for Epitaph's Offspring, Rancid, and Pennywise and Reprise's Mother's. None of the aforementioned are connected to (510).

Cahn and Saltzman employ nine people; four of those staffers will be devoted solely to (510), handling A&R and tour support, while the other five will split their time between the label and the management company.

The first band signed to (510) is Berkeley, Calif.-based Dance Hall Crashers. Saltzman calls the sextet, which is fronted by two female vocalists, a ska-punk band with "commercial appeal, but a very credible punk (Continued on page 105)



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Ferrick Goes Acoustic On 2nd Set

Atlantic Singer Isn't Afraid Of F(olk) Word

■ BY JIM BESSMAN

NEW YORK—It usually works the other way around, but Melissa Ferrick, whose 1993 debut album, "Massive Blur," was notable for its rock-band sound, has turned down the volume for her follow-up, "Willing To Wait."

"I used to be afraid of the word, but this is almost a 'folk' record," says the Atlantic artist, whose new disc struts April 11. "Production-wise, it's obviously a lot less. I went in wanting to make a singer-songwriter record because that's what I am. So I wanted it very pared-down."

Ferrick's debut, which was produced by Gavin MacKillop, took three and-a-half months to make and featured Ferrick's first work on the electric guitar. On "Willing To Wait," which took five weeks to record, Ferrick herself took control of the knobs, co-writing with Julie Last, an engineer whose credits include Rickie Lee Jones, Joni Mitchell, and Shawn Colvin.

"With Rickie Lee, [Last] engineered the best acoustic guitar sound I'd heard, which is the sound I wanted," Ferrick says. Ferrick's bassist, Markia Tellos, also co-produced and is the main accompanist on the album, with percussion added on only a few tracks.

"I didn't want to completely lose that side of myself," Ferrick says of the harder sound of "Massive Blur." That's good news to Paul Marszalek,



MELISSA FERRICK

PID at San Francisco album alternative station KFOG.

"We played 'Happy Song' from the first album and had a moderate success that she could build on," says Marszalek. "It's interesting that she's gone back to an acoustic direction instead of rocking out more on the second album, but if they come with 'Falling On Flists,' they'll have a decent little run."

"Falling On Flists" is one of the tracks on "Willing To Wait" for which Ferrick wanted arrangements. "I knew I wanted a real wild arrangement on it and worked on it solely for probably a month."

Atlantic also recognizes the song's potential for widening Ferrick's radio inroads. According to product manager Lisa Gray, a "Falling On Flists" promo-CD will go to album alternative

stations; the cut also will have a promotional CD of several tracks that will be serviced to college stations.

Ferrick will return to the heavy grass-roots touring approach that helped support "Massive Blur." Additionally, a feedback card will be included in copies of "Willing To Wait" to gather a "solid database" for future contests, giveaways, and fan-club mailings.

Unlike Ferrick's debut, the new album will be marketed directly to the gay market, says Gray. While Ferrick does not address her sexual orientation in her lyrics or bring it up in interviews or press materials, she has recently revealed that she is gay in order to remain truthful to her fans and her.

(Continued on next page)



Honorable Achievements. Songwriter Diane Warren recently received ASCAP's second Voice Of Music award at a reception at Spago in Los Angeles. The award, presented last year to Garth Brooks, honors songwriters and entertainers whose music is recognized worldwide. Shown, from left, are Martin Bandler, chairman/CEO of EMI Music Publishing Worldwide; Warren; ASCAP chairman Marilyn Bergman; and songwriters Alan Bergman and Mike Stoller.

What Did On My London 'Vacation':

Radio Report; Def Leppard In The Studio

LONDON BEAT: One of the best things about spending an extended period of time in a different city is listening to the radio. I just returned from spending three weeks in London working on the launch of Billboard's new U.K. weekly music trade, Music Monitor, and I had lots of chances to twist the dial as I was throwing back Dad Virgin Cola (yes, it even has Richard Branson's signature on the back). Among the songs that constantly perked up my ears were "Manicize Rooster" by Supergrass, a trio on Parlophone that could be the U.K. equivalent of Green Day, "So Let Me Go Far" by Doggy: Heather Nova's "Walk With Me," which will be released by Work/Sony in the U.S.; and "Here And Now" by Del Amitri (which has just been released in the U.S.).

But my absolute favorite was the irrepressible, give-me-a-convertible, a-warm-day, and-on-open-road song, "Waite Up Boo," by the Boo Radleys, from the band's new Creation album, "Waite Up." Unfortunately, the album isn't scheduled for release stateside until September on Columbia. Here's hoping its U.K. success will make for a speedier domestic arrival. The strangest song I heard was a dreadful remake of "Total Eclipse Of The Heart," that Bonnie Tyler chestnut, by Nicki French. That one should be stopped at passport control. My favorite cover was Boyzone's take on the O'Jays' "If You Go For A Reason." Mark my words: it's a cover that A11-4-one will live to regret that they didn't get to first.

DEF EARS: Let's see, it's early 1985. The last Def Leppard studio album came out in 1992, which means we shouldn't even be thinking about a new collection of songs. Wrong! According to DJ, lead singer Joe Elliott, the band has recorded 16 tracks for its next release, which should be out in the fall.

The album, tentatively titled "Sling," marks the first time in more than a decade that the group has recorded a new album without producer Mutt Lange. But Elliott stresses that there has been no falling out between the two parties and that he hasn't ruled out working with Lange again. "When you've worked with someone like Mutt, you'd have to be a fool to have not learned a lot because he's the best in the world," says Elliott. "On this album, it was the right thing for us to attack it. We had this complete band freeze. We didn't think we needed someone else to come in and say, 'You need to do this way.'" Assisting in the production of the album is Pete Woodroffe, who also co-produced "Retroactive."

"We've not in a recording studio, we're in a villa in Spain,"

says Elliott. "We horrified the owner by throwing out the furniture. We're doing it all on ADAT. We didn't want a sterile studio environment."

Elliott sees the material on "Sling," which at this point ranges from acoustic to heavy metal, as a natural progression from "Retroactive," a collection of B-sides and previously unreleased tracks that came out in October 1993.

"Retroactive" was a bridge between what we did and what we've done now. It's not a matter of closing a gate on our past," he says. On the album, drummer Rick Allen plays a regular acoustic drum kit instead of the partial electronic one he's used since losing his left arm several years ago. Additionally, it's the first full album to feature guitarist Vivian Campbell. "This album is different from anything we've ever done," says Elliott. "But it's not so much the sound as the energy."

After selling tens of millions of records and making millions of dollars, Elliott hasn't forgotten for a minute that he's one of the lucky ones. "I told my careers officer I was going to be a rock star or a footballer, and I wasn't that great at football. I love being a rock star on stage, but otherwise, people can come and talk to me. I'm approachable. I'm not one of those arty types like, 'Darling, I'm dying to be a star.' I'm the one in 10 million who got away with it."

KAMEN'S KORNER: While in London, we also spent some time with soundtrack composer Michael Kamen, who's working on three scores for "Don Juan de Marco," with Marlon Brando and Johnny Depp. "The Hard III" with Bruce Willis and Jeremy Irons; and "Mr. Holland's Opus," with Richard Dreyfuss. He's also returned with Bryan Adams and Mutt Lange, with whom he wrote "Everything I Do (I Do It For You)" and "All For One" to write "Have You Ever Really Loved A Woman," which is featured over the end credits of "Don Juan." The song, which has an elegant waltz feel, is performed by Adams.

WHO'S ON FIRST: Coming later this spring in MCA's continuing series of Who releases will be a package called "Who Sell Out." According to Who reissue co-producer and historian Chris Charlesworth, "Who Sell Out" will include several previously unreleased tracks, among them "Glittering Girl," a Who recording of a Ray Davies song; "Hall Of The Mountain King," a Who instrumental from Greg's "Peet Young"; and several brief ads, including one for BBC's Radio One featured on the tune of "Boris The Spider." The collection also performs several numbers that first appeared on last year's Who bonnet set.

College Film Shorts To Promo

McMurtry's Columbia Album

■ BY CHRIS MORRIS

LOS ANGELES—For his third Columbia album, "Where'd You Hide The Body?," Texas singer/songwriter James McMurtry is going to the movies, literally.

The label plans to visualize the dozen original McMurtry songs on the album as a series of short films directed by college film students. The resultant reel will then serve as the promotional tool for the album, scheduled for release May 9. Plans now call for shooting of the shorts to begin this month.

Columbia product manager James Diener says, "When we heard the record, we were struck by the literary quality of the album. The songs reflected James' ability as a writer to

conceive a great narrative.

"We solicited all these short student directors of these schools," Diener adds. "We're going to have these students make a miniseries and make a video compilation. What you'll end up with is a video book of 'Where'd You Hide The Body?'"

McMurtry will appear in several of the videos, subject to the director's concept. Diener says that some of the students take an abstract approach, while at least one uses animation.

Diener says that the directing talent will be drawn from classes at the University Of Southern California and Cal State University Northridge. Columbia's attraction to the strong narrative element in "Body," which plays like a song cycle about emotionally displaced and disconnected men and women in the Southwest—probably seemed like a natural. McMurtry is, after all, the son of Pulitzer Prize-winning novelist Larry McMurtry, author of "Lonesome Dove."

But, asked if he writes prose, the younger McMurtry replies, "Very little. Every now and then I'll write a page of it, and throw it on the pile of all those song lyrics. I don't write it very seriously."

McMurtry adds that he didn't pen the album with any grand theme in mind. "I guess [the songs] just all

(Continued on next page)



JAMES MCMURTRY

Relativity Sees Home's Foundation In College Radio, Retail

■ BY DAVID SPRAGUE

NEW YORK—Considering the band's bracing lo-fi sound and doggedly insular nature, it's probably an understatement to call Home a "grass-roots" project. Even Relativity—which will issue the band's label debut, "IX," April 18—is willing to admit that the Tampa, Fla., quartet is still in the early stages.

"We don't expect this band to sell huge numbers of records right

away," says Relativity A&R director Mark Attenberg. "But we don't need them to since they operate so simply. Both the band and we share a long-term vision in terms of developing a profile with their potential audience."

Since that audience, currently being mined by such similarly minded bands as Pavement and Sebadoh, depends on college radio and fanzines, those media are the center of the label's initial push. Attenberg

says the label has retained indie specialists Autotonic—which handles such labels as K and Drag City—to promote the music to college radio outlets.

Attenberg says that the album will be aggressively priced—at \$11.98 list for the first shipment of 5,000 CDs—to compete more easily with smaller independent labels. "We're probably going to sell the vast majority at mom-and-pops," he says. "And a low price point is essen-

tial in making this attractive to them."

"IX" is, in fact, the band's ninth full-length release in the past two years, although previous collections were available only at a few Tampa Bay-area shops "on really shiny third-generation cassettes," according to bandleader Brad Truax. Although Home has progressed from live-room recording (on an ancient hi-tech deck) to the comparatively hi-tech 8-track machine

the band purchased upon signing, its D.I.Y. nature still shines through on songs like "Conception," which is decried by snippets of cassette-recorded feedback.

"It's not lo-fi for the sake of being lo-fi," says keyboardist Eric Morrison. "That whole idea is just so pretentious. We just record our songs the way they make sense to us."

The sometimes inscrutable songs—sung by either Morrison or guitarist Andrew Deutsch—can be pop-flavored (such as likely emphasis track/first video "Make It Right") or wildly free-form ("Atomique"). The mortar is provided by a mischievous spirit reminiscent of Frank Zappa's early work. "We've all been listening to a lot of '70s stuff," says Truax. "For me, there's been a lot of Devo. I think Eric's been a lot into Emerson, Lake & Palmer."

Morrison admits Home's singular sound was in part spawned by a dearth of outside input—the band seldom played live in its first two years of existence, although he is looking forward to an East Coast tour tentatively scheduled for late spring.

"Recording was a cheap night of entertainment for us, and it was easier than carrying a whole lot of equipment from club to club," says Morrison. "Bands think they have to play live first, but since we all thought recording would be more fun than playing out, we just started doing it."

Home, which wasn't actively seeking a deal, was brought to Attenberg's attention by his sister—who was awakened by a late-night practice. "She said it was a painful, but beautiful noise," Attenberg says. "I can't think of a better way to describe them than that."

MELISSA FERRICK GOES ACOUSTIC FOR 2ND ALBUM

(Continued from preceding page)

self. "She's an artist who happens to be gay—not a gay woman who happens to be an artist," says Ferrick's manager, Mary Stuyvesant. This fits with the fact that while lesbian event producer Mariah Hanson calls "a whole new consciousness in the lesbian community—which is not to be primarily identified as lesbian in outreaching to the straight community for mutual acceptance."

Hanson's MT Productions puts on the annual lesbian-targeted Dinah Shore Weekend festivities coinciding—but not affiliated—with the LPGA Nabisco Dinah Shore golf tournament March 23-26 at Rancho Mirage, Calif. Atlantic will support Ferrick's performance at the event's concluding party; the label will also advertise in gay publications and utilize online gay forums in publicizing the event.

But Stuyvesant makes it clear that Ferrick's sexual preference is not fundamental to the label's promotional

plans. "We have a running joke: If she plays, they will come—it doesn't matter," says Stuyvesant of Ferrick's gay following. "Girls know about her through word-of-mouth or the grapevine, so instead of ignoring that audience we decided to acknowledge it and reach out to it. It's an audience that's very supportive of the arts, but should not be the focus of our marketing."

And, Stuyvesant says, "Willing To Wait" isn't gay-themed. It does, however, reflect "spiritual" changes in the two-year period following "Massive Blur," as the artist herself notes.

"The whole theme of this record is to make sure you know what's going on around you and don't give up," says Ferrick. "Falling On Your Knees" is up, but "Willing To Wait" is the perfect title: being content and comfortable with life and with where you are and accepting your own sexuality without losing aggression and the dream to move forward. The first record was very different, with more



down-out, dirty, slit-your-wrist kind of stuff. This one's more about empowering yourself, rather than, 'Screw you! I can't believe you left me.'"

Ferrick, who was signed on the basis of her solo opening slot on a Morrissey tour, is eager to hit the road again "and never come off." She will perform at South By Southwest in Austin, Texas, prior to going on tour in April.

"I'll just go on the road with my

bass player, give out stickers, visit radio stations, and sell records out of the back of my car," says Ferrick, who adds that "Massive Blur" is selling more now than when it was first released. "We'll play all those cities where people found my record and wrote and asked us to come and play. I don't want to lose that grass-roots thing, playing before 20 people in Des Moines [Iowa] and having them take you out for beers after the show."

Gray says that touring will specifically concentrate on the Northeast, since Ferrick, who resides in Los Angeles, is a Massachusetts native who attended Berklee College of Music in Boston and later lived and played extensively in New York. Noting Atlantic's in-house video production capability, Gray says that footage from Ferrick's South By Southwest show and a March 13 showcase at Brownies in New York will be used for electronic media coverage.

Atlantic will then wait to see which album track "emerges" for videoclip potential, Gray says.

COLLEGE FILM SHORTS TO PROMO NEW MCMURTRY SET

(Continued from preceding page)

linked up. I didn't have a concept to start with. I never do. It always feels like I can never write another word. Where is it all gonna come from? Oh my God, I've gotta write all these songs."



Cramping Up. The Cramps stretch their legs in a sold-out show at Los Angeles' Palace. Shown, from left, are band members Bob D'Amico and Dink Sotos; keyboardist George Starostin; and bassist Paul Leary. The band's new album, "The Cramps Present: The Cramps Live," is available on cassette and CD.

For "Body," McMurtry, whose earlier albums were produced by John Mellencamp and Mellencamp guitarist Mike Hanson, turned to producer/musicon Don Dixon, whose previous studio work includes albums for R.E.M., the Smiths, Let's Active, and Marjorie Duff.

"He's real good to work with," McMurtry says of Dixon. "I did a songwriters tour a couple of years ago. It was me and Don and Marshall Crenshaw and Jules Shear and David Halley. They put the five of us on a bus and took us across the country doing these things. That's how I got to know Don."

"You send him a song, and he gets it. He knows what you're talking about, he knows what groove you're thinking about. He does most of my demos live on DAT, vocal and guitar. He can listen to them and instantly figure out about drum parts and bass parts and whatever else."

Guesting on "Where'd You Hide The Body?" is a wealth of Texas talent, much of it from McMurtry's home base in Austin. Mellencamp guitarist David Grissom; guitarist/songwriter Stephen Bruton; Joe Ely's former pedal steel player, Lloyd Maines; and blues guitarist Steve James. Bassist Mark Rubin of the post-bluegrass trio Bad Livers was recruited—on tabs—for the track "Tolantone."

McMurtry says, "I worked with Grissom on the last two records and worked with Bruton on the road just a

little bit on the 'Wasteland' tour [in 1989]. Steve James I've known for years—we both lived in San Antonio before either of us came to Austin. It's a real Bad Livers fan, and Steve James hangs out with Rubin a lot. . . I called Steve and said, 'Bring Mark Rubin, if you can find him, and a tuba.' And sure enough, they showed up."

Plans call for McMurtry to tour behind the album, supported by his working unit of bassist Ronnie Johnson and drummer David Bender.

"Obviously, James is going to do a tremendous amount of road work," Diemer says. "He's got a large fan base, especially in the Southwest." The album's first track, "Leveland," will be issued to album rock and album alternative radio stations at the end of April. Diemer says that McMurtry has long-standing support at the latter format. "When James went out [behind 1992's] 'Candyland,' he did a tremendous amount of work at those outlets that are now recognized as Triple A."

Plans for promotional materials for "Body" including flats, posters, and print ads, are pending, since the label intends to keep on the visual content of the short story films.

"We believe that whatever is delivered as the creative element of the video package is going to drive the ancillary marketing elements," Diemer says. "We're waiting for a large piece of the puzzle to come in."

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Artists & Music

ICHIBAN LINKS WITH CEMA FOR NEW MAINSTREAM LABEL

(Continued from page 7)

it, but we'd talked to a few people. This whole thing didn't get speed until Russ and I were just talking idiosyncrasy at the main NAIMA."

"We told Russ that we'd been trying around, that we'd really like to get into some mainstream urban things and some other things, and expand our current operations to some things that we've not really done yet. That's the really when the whole thing came together."

Bach says that while Ichiban's strong roster of R&B talent was enticing, Cema's deal with Ichiban is "not about the type of music, it's about the talent of the people. Between John, who is the A&R person, and Nina, who is the business person, they have a terrific team. That was really what we went after. We were not interested because of a genre of music, we were interested because of them, and what they could possibly do in the future."

The new label with Cema was formulated as an entity that would allow Ichiban to maintain its indie presence.

Bach says, "They didn't want to abandon what they had, they didn't want to just move over what they had into branch distribution. Nina is extremely active with [the National Assn. of Independent Record Distributors & Manufacturers] and with the independent press."

"We're very independent people," Eason says. "Quite a few of the labels have approached us through the past couple of years in different capacities to do things with them, but we felt that the only way this situation would be right for us [would be if] we would have the control, and that we would be doing things together [as] equals."

Eason, who also chairs NAIRD, adds, "We will have the same commitment to the independent side. We will still release 50 albums on the independent side [in 1995]. That by itself will tell that the commitment is still there. Also, we are not transferring [artists]. M.C. Breed's next album is going to come out on Warp, just like the four other ones."

Ichiban International expects to re-

lease 10 albums in its first year. Its release schedule kicks off April 25 with former Naxos Records artist, Kid Sensation's rap album, "Sensory Funk." On the same date, the label will issue "I Want You To Love Me," a blues album by Love Lovett's former band member Francisco Reed, the set's first single, "Why I Don't Know," is a duet with Lovett.

The debut release by Baltimore-based alternative artist Lisa Cestone is set to arrive May 9. The first Ichiban International album from former Blackkys keyboardist Kevin Toney, who debuted on Ichiban proper last year with "Love-Sex," will follow.

The future situation of Dweezle Dwyer, whose 1994 Naked Language/Ichiban album, "A Different Story," spawned a significant hit in the track "New Age Girl," currently is a question mark.

Perhaps reflecting on the future of that band, Eason says, "The main goal is to sign artists actively on both rosters and keep them there, but the only exception might be a new signing that was done last year which is very much in the mainstream, which is what the label is going to be about."

She adds, "I don't want people to think that we will start something on one side and then [do] almost like a farming sort of thing. That's not what this is about. I don't think that's fair. I might as well then go totally [to branch distribution] ... We will actively sign artists on both sides. This will give us an opportunity to get to the mainstream of things and get the expertise of Cema to help something that can go mainstream. That doesn't mean that we still can't have million-unit hits on the independent side, like we've always had."

Ichiban, which currently boasts a staff of 30, will handle the marketing and promotion of Ichiban International releases. The enlarged release schedule will necessitate further staffing.

Continental Rift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

RALEIGH, N.C.: Although it's better known for its alternative rock bands, the Raleigh-Durham-Chapel Hill area, known as "the Triangle," also has a growing number of artists playing country music. The best of the bunch is the Backsliders' top-notch honky-tonk and their string-plucking guitar virtuoso Robinson and Steve Howell have led in various incarnations since 1991. The Backsliders recently acquired an enhanced hard-rock dimension with the addition of lead guitarist Brad Rice, formerly of Finger and Profile recording act the Accelerators. "With this version of the band, when it rocks, it really rocks," says Robinson. Rice plays Johnny Thunders to the rest of the band's Flying Burrito Brothers, kicking their energy output to an incredible level of intensity—at times, the Backsliders' triple-guitar attack is reminiscent of mid-'60s country-punk pioneers like the True Believers or Jason & the Scorchers. Still, Robinson doesn't want the band to stray too far from their country roots. "A lot of guys try to play rock music with a country attitude," says Robinson. "We're trying to play country with a rock attitude, which might seem like the same thing. But it's not ... We want more of the old Backfield sound—old Buck Owens, old George Jones, Webb Pierce, Johnny Cash. I don't know how that would get marketed these days, although it seems to work for some people. The Mavericks somehow broke through, which is amazing, and Radney Foster seems to be doing pretty well. We would fit in there, I guess. Somewhere." Contact Chip Robinson at 919-772-0715.



THE BACKSLIDERS

DAVID MCNEVIN

CLEVELAND: It's 1972. The power chords triggering the Raspberries' "I Wanna Be With You" evoke the sometime glory that was Cleveland and serves as a strong launch for the sharp, energetic, hit-track compilation, "Straight Outta Cleveland." Anthologist Eric Olsen, co-author of "Networking," sought to feature nationally prominent groups and artists, songs of intrinsic value, and longtime area stars who deserve wider recognition. Besides the Raspberries, there's Steve Nava, represented by the great "Waiting For Mary," the Dead Boys' "Sonic Redude," and the James Gang's "Midnight Man." Among the superlaid tracks are the reggae tunes "Hud Hornes' 'Funky Poodle' and First Light's eerie "Reggae Meltdown." The stewards, some defunct, include electrobrothers Indian Rope Burn, power-poppers Hot Tin Roof, the technocratic Exotic Birds, and the good-time Oroboros. Released on Los Angeles' Oglia Records, the well-assembled anthology aims to clarify the city's rock image and bring its heritage into the light. Sony Special Products licensed the tunes and manufactured the independently distributed discs. James Henke, curator of the Rock and Roll Hall of Fame and Museum due to open here later this year, were the liner notes. The compilation suggests a new music scene might be in the offing and shows just how rich a tradition already exists.

CARLO WOLFF

ST. LOUIS: In just over a year's time, Five Of These has garnered both critical acclaim and popular support (for those counting, there are six members). Capping off 1994, the band's independent debut, "I Married My Head," was the only local release on St. Louis Post Dispatch chief music critic Steve Pick's top 20 albums of the year. The band was similarly recognized in the Riverfront Times Reader's Poll, winning best new local band and best local recording, and also was mentioned in a variety of categories including best world beat band.

That last recognition comes as a result of the band's penchant for eclectic instrumentation and the rhythmic diversity of drummer Edward Ibar and percussionist Scott Anglin, but the songs originate in the pop/rock stylings of vocalist/bassist Joe Steinman. Keyboardist Melissa Wilson had been performing with Steinman as a duo when they met Ibar, but when they were going to be making some big choices concerning how they progress and where to go with it. We're pretty much ready to go with it and let it happen." Contact Edward Ibar at 314-772-1669.

BRIAN K. NEWCOMB

FIVE OF THESE

amusement

business TOP 10 CONCERT GROSSERS

ARTIST(S)	Venue	Dates	Ticket Price(s)	Gross	Notes
ROLLING STONES MADONNA	Ellis Park Stadium Indianapolis	Feb. 24-25	\$4,500-\$85 (\$1,515.258 and \$205.014)	\$6,700 setlist	BCI Group Cablevision Promotion
ENGLES	United Center Chicago	Feb. 18	\$2,447-\$85 (\$65.95)	\$1,830 setlist	Jim Productions
BOYZ II MEN BRANDY	Quint Arena Columbus	Jan. 24	\$11,192 setlist	\$5,500 setlist	Harmon Entertainment
BOYZ II MEN BRANDY	San Jose Arena San Jose, Calif.	Jan. 27	\$10,224 \$10,510	\$12,812 setlist	Harmon Entertainment
REBA MCKINTOSH BRETT YOUNG TINA TURNER	The Pyramid Memphis	Feb. 19	\$203,000 \$25	\$17,700 setlist	Starlight Promotions
REBA MCKINTOSH INCT ARMB	Greensboro Coliseum Greensboro, N.C.	Feb. 17	\$189,725 \$25	\$15,540 setlist	Starlight Promotions
BOYZ II MEN BRANDY	Market Square Arena Indianapolis	Feb. 14	\$10,140 \$25.50	\$14,220 setlist	Harmon Entertainment
BOYZ II MEN BRANDY	Cox Arena Pittsburgh	Feb. 15	\$100,800 \$25.50	\$12,800 \$12,475	Harmon Entertainment
WIGWAGS	National Auditorium Mexico City	Feb. 18-19	\$122,000 (\$173,400 Mexican peso) \$27,070.00	\$1,841 two setlists	Shoreline
BOYZ II MEN BRANDY	The Mark Of The Quail Cities Wichita, Ill.	Feb. 27	\$100,435 \$25.50	\$10,030 setlist	Harmon Entertainment

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U.K. COURT ACTION AGAINST COLLECTIVE LICENSES DELAYED

(Continued from page 4)

als' application to the tribunal. The deal was described by Curman as "inappropriate" and "loaded in favor of longer clips." He also complained of a lack of consultation by VPL.

VPL's response was delivered in a closed session of the tribunal from which the press and public were excluded.

However, a VPL representative told Billboard, "The case of VPL is that the licensee should pay what is fair and reasonable."

"The difficulty lies in what criteria the tribunal are using to judge what is fair and reasonable. VPL uses the following comparative indicator: first, the sum Video Visuals voluntarily agreed to pay; second, the commercial value to Video Visuals of the material it broadcasts; and, third, the tariff."

However, the case came to a dramatic end following an extensive cross-examination of Video Visuals managing director Keith McMillan by VPL counsel

Graham Pollack.

Lawyers representing the two sides used a subsequent delay in the proceedings—caused by the late arrival in London of the train used by the tribunal's chairman—to agree on a settlement.

The tribunal hearing was then adjourned. Neither party would comment on the details of the settlement at press time.

The case, which was due to continue until the end of last week, was being eagerly watched by MTV Europe, which

has complained to the European Commission about VPL's alleged misuse of its monopolistic position (Billboard, March 4).

MTV has challenged the legitimacy of the concept of collective licensing and has asked the commission's trade department, DG1, for a ruling that will have implications across the 15-nation European Union.

The case has been in front of the commission for more than a year, but no indication has so far been given about

when a ruling might be issued.

Meanwhile, a parallel case in the U.K. High Court is on indefinite hold.

MTV went to court to accuse the major record companies—BMG, EMI, PolyGram, Sony, and Warner Music—of operating an illegal cartel in video licensing.

In March, the labels successfully asked a High Court judge to grant a six-month stay of action of the suit, arguing that they should not have to defend a complex and expensive case in two

venues simultaneously.

However, in November, the High Court decided not to continue the restraint. The record companies have now, though, secured access to the higher Court of Appeal to ask for the stay to be extended. The original staying order now remains in place until the appeal is heard—and no date has yet been fixed for this.

In the meantime, Sony has concluded its own unilateral deal with MTV (Billboard, Nov. 12, 1994).

HUMAN LEAGUE

(Continued from page 7)

Says Hole, "We went to radio very early in the dip before Christmas, when people haven't released anything new for a while and everyone begins to get sick of Christmas hits."

Radio 1 FM was first on the case, playing the single three weeks before release. London private broadcaster Capital FM also gave it early airplay two weeks prior to release. By the time of release, airplay was across the board, and "Tell Me When" received more than 1,000 plays per week for a four-week stretch, according to East-West promotions director Alan McFee.

Capital 95.8 MD/head of music Richard Park liked "Tell Me When" from the word go. He says the single fit Capital's format perfectly. "It's like welcoming old friends back. There's not such a massive change between 'Don't You Want Me' and 'Tell Me When,' but the marketplace is just ready for a fresh dose of the Human League."

Capital is still playing "Tell Me When" and just starting to drop the new single into its rotation.

At retail, the album received an initial surge from the single's success, but sales have leveled out now that the song is getting less airplay. For the week ending Feb. 25, it stood at No. 50.

Patrick Bingley, music product coordinator at Virgin/Our Price, expects sales for the Human League to pick up once "One Man" hits the singles charts. "Once they've had two chart hits, the album will do better."

For his part, HMV buying manager David Pryde describes the album as "a pleasant surprise."

The band has been doing an intensive round of promotions in the U.K. and Europe and has been met with positive response everywhere it goes, according to Oakey. "No one resents us doing our job anymore. We've had a very good response. Every radio station and every publication has one or two people with fond memories of us, which is reflected in the reviews and coverage we're getting."

The crucial factor, though, was that the record was good, says Hole. "If you make good records," says Hole, "you will keep coming back."

Billboard Spotlights

HAWAII

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BILLBOARDS HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART
1	5	2	MURDER SQUAD (W.A.M. dist. by MCA)	MURDER SQUAD NATIONWIDE	1
2	8	3	WADE HAYES (Columbia 44122)	OLD ENOUGH TO KNOW BETTER	2
3	—	4	CRIME BOSS (Sire 10 96151-9)	ALL IN THE GAME	3
4	12	6	DIONNE FARRIS (Columbia 5799)	WILD SEED-WILD FLOWER	4
5	6	8	SUBWAY (Capitol 5585)	GOOD TIMES	5
6	8	12	RANCI (Nonesuch 10434)	LET'S GO	6
7	8	12	4 P.M. (Nonesuch 10434)	NOW'S THE TIME	7
8	17	6	JAMIE WALTERS (Mercury 52386)	JAMIE WALTERS	8
9	20	32	LARI WHITE (Capitol 5585)	WISHES	9
10	12	12	THE FLAMING LIPS (Wax Trains 1005)	TRANSMISSIONS FROM THE...	10
11	11	7	ADAM SANDLER (Warner Bros. 45330)	THEY'RE ALL GONNA LAUGH AT YOU	11
12	16	22	CORROSION OF CONFORMITY (Columbia 4428)	DELIVERANCE	12
13	3	6	THE ROOTS (Capitol 5585)	DO YOU WANT MORE?	13
14	15	11	SHENANDO (Liberty 3110)	IN THE VICINITY OF THE HEART	14
15	14	33	THEY (Nonesuch 10434)	BLOODY KISS	15
16	19	3	SHANIA TWAIN (Mercury 52386)	THE MOTHER IN ME	16
17	18	5	THE NEW LIFE COMMUNITY CHORUS/JOHN P. KEE (Verve 45330)	SHOW UP!	17
18	24	20	USHER (A&R 200004)	USHER	18
19	21	17	R.B. POSE (In A Minute 470)	RUTHLESS BY LAW	19
20	25	4	MARTIN PAGE (Mercury 21104)	IN THE HOUSE OF STONE AND LIGHT	20

The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Mainstream chart. All albums are available on cassette and CD. *Albums indicate vinyl LP is available. *Albums with the greatest sales gains. © 1995, Billboard/ABC Communications.

21	28	6	DEION SANDERS (MCA 1017)	PRIME TIME
22	25	6	KEN MELLONS (Capitol 5585)	KEN MELLONS
23	27	2	LETTERS TO CLEO (Cherry Disc 24199)	AURORA GOY ALICE
24	27	18	MARTINA MCBRIDE (Capitol 5585)	THE WAY THAT I AM
25	30	2	GILLETTE (S.D. 1110200)	ON THE ATTACK
26	31	6	TODD SNIDER (MCA 1017)	SONGS FOR THE DAILY PLANET
27	31	41	CRISTINA VECCHI (Mercury 52386)	STORYTELLER
28	33	17	VICIOUS (Capitol 5585)	DESTINATION BROOKLYN
29	27	6	RHETT AKINS (Mercury 52386)	A THOUSAND MEMORIES
30	34	18	LOUIS ARMSTRONG (Mercury 52386)	VOODOO-U
31	37	18	RUSTED ROOT (Mercury 52386)	WHEN I WOKE
32	26	5	THROWING MUSES (Capitol 5585)	UNIVERSITY
33	30	52	RACHELLE FERRELL (Mercury 52386)	RACHELLE FERRELL
34	—	4	MASSIVE ATTACK (Virgin 36663)	PROTECTION
35	39	14	K-ROCK (Mercury 52386)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
36	28	2	BONNIE (Mercury 52386)	ROMPENDO BARRERAS
37	35	5	DINK (Capitol 5585)	DINK
38	—	6	DOUG SUPERMAN (Capitol 5585)	DEEP THOUGHTS FROM A SHALLOW MIND
39	—	23	RAPPHIN' A-TAT (Cherry Disc 24199)	DON'T FIGHT THE FEELIN'
40	—	3	N I U (Mercury 52386)	N I U

POPULAR SURPRISES

INDESTRUCTIBLE: He did our band for the first time since 1989. Accompanying Chilton is Ron Esley on bass and Richard Dworkin on drums. Iggy Azalea drummer Doug Gray also contributes drum tracks to four songs.

The Memphis-born singer says he doesn't think "A Man Called Destruction" differs much from anything he's done before.

"I think what distinguishes this record is that I didn't feel particularly bound doing it," says Chilton. "In a way, I felt restrained from being as crazy as I wanted to be on it."



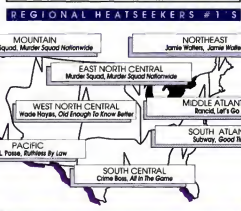
Beach Music. San Francisco's Red House Painters' haunting new album, "Ocean Beach," is due on A&M March 28. The band will tour in late spring or early summer, and singer Mark Kazalek will perform acoustically in five key markets. Album alternative and modern rock radio will find the first single, "San Geronimo," of interest.

Have To Go. The album was released on Ardent Records, the onetime home of the now-disbanded Big Star. Feb. 28, "A Man Called Destruction" features Chilton with a full

band for the first time since 1989. Accompanying Chilton is Ron Esley on bass and Richard Dworkin on drums. Iggy Azalea drummer Doug Gray also contributes drum tracks to four songs.

According to Stephens, a four-to-six-week tour in the U.S. and Canada is tentatively slated to begin in April. The label is also planning to put audio samples of and biographical information about Chilton on the Internet in mid-March.

ALSO ON ARDENT... Two Minutes After's third Rail Tour '95 to Southern California closes through May 9 in mid-March, the band teams with its label mates, one of the



THE REGIONAL ROUNDUP

- Rotating top-10 lists of best-selling titles by new & developing artists.
- 1. Jama Winters, Jama Winters
 - 2. Wade Hayes, Old Enough to Know Better
 - 3. The Flaming Lips, Transmissions From
 - 4. Adam Sandler, They're All Gonna Laugh
 - 5. R.B. Pose, Ruthless by Law
 - 6. Crime Boss, All in the Game
 - 7. Vicious, Destination Brooklyn
 - 8. Corrosion of Conformity, Deliverance
 - 9. Martin Page, In the House of Stone
 - 10. Shakedown, The City of the Heart

best-memory band in recent memory, Techno-Squid Estate Parliament, for a string of dates through mid-April, including an Austin, Texas,

Solo Sibling. Frances Black, sister of Mary Black and one of the highlights of the "A Woman's Heart" compilation of Irish female singers, makes her solo debut on Celtic Heartbeat/Atlantic with "Talk To Me." Her take on Christine Henshaw's "All The Love That You Told Me" is also on "The Celtic Heartbeat Collection." Both were released Feb. 28.

REGIONAL HEATSEEKERS #1'S

- MOUNTAIN: Murder Squad, Murder Squad Nationwide
- NORTHEAST: Jama Winters, Jama Winters
- EAST NORTH CENTRAL: Murder Squad, Murder Squad Nationwide
- WEST NORTH CENTRAL: Wade Hayes, Old Enough to Know Better
- PACIFIC: R.B. Pose, Ruthless by Law
- SOUTH CENTRAL: Crime Boss, All in the Game

THE REGIONAL ROUNDUP

- Rotating top-10 lists of best-selling titles by new & developing artists.
- 1. Jama Winters, Jama Winters
 - 2. Wade Hayes, Old Enough to Know Better
 - 3. The Flaming Lips, Transmissions From
 - 4. Adam Sandler, They're All Gonna Laugh
 - 5. R.B. Pose, Ruthless by Law
 - 6. Crime Boss, All in the Game
 - 7. Vicious, Destination Brooklyn
 - 8. Corrosion of Conformity, Deliverance
 - 9. Martin Page, In the House of Stone
 - 10. Shakedown, The City of the Heart

stop March 16. On Feb. 21, Arlent released "Warm" by Two Minutes After and Techno-Squid's self-titled debut on its new AudioVision

CD format, a multimedia album featuring music videos and interactive liner notes (Billboard, Dec. 24, 1994).

JOURNEY BEYOND: Former Journey and Santana guitarist who Neal Schon has temporarily tossed aside his rock antics to let his softer, mellower side shine through on his new solo effort, "Beyond The Thunder," due April 4 on Higher Octave Music.

But this doesn't mean that Schon has stopped rockin'. "This is the type of playing I've had inside me forever; I just never had the right surroundings for me to do it," says Schon. "It's a side of me that people haven't heard."

The album of all-guitar instrumental features collaborations with former Journey keyboardist Jonathan Cain.

Schon turns up the volume this week when he finishes writing songs for Abraxas, his other project, which features all but two of the original members of Santana. The band, which doesn't have a label deal yet, hits the studio May 1 and is playing a string of California dates, including a tentative May 29 stop at the House Of Blues in Los Angeles.

Higher Octave President/CEO Matt Marshall is hoping Schon's rock radio will help open some doors in that genre.

for the label. "We want to introduce him to the new age audience, which is quite big, and our objective is to tap into his existing audience," says Marshall. The label is servicing adult alternative radio with the whole album before hopefully crossing it over to album alternative radio.

Consumers will have a chance to hear the album be-



In Flight. Tuck & Patti's first album in four years and debut for Epic, "Learning How To Fly," released Feb. 14, is No. 21 among Heatseekers titles in the Pacific region this week. The San Francisco-based vocal/guitar duo embarked on a four-month world tour on Feb. 27. The lead track, "Heaven Down Here," was co-written by comic actor Jim Carrey.

fore they buy it by calling an 800-number advertised in various guitar and music magazines in April and May. Snippets of the songs and a message from Schon will be heard on the 90-second message.



Soultwosome. During a Los Angeles press luncheon, Perspective/A&M crooner Barry White and Atlantic's Brandy announced the nominations for the ninth Annual Soul Train Awards, to be held March 13 at L.A.'s Shrine Auditorium. White and Brandy each received three nominations.

Tommy Boy's Naughty By Nature Aims High

■ BY HAVELock NELSON

NEW YORK—It has not been the best of times for East Coast rap acts. Naughty By Nature, one of several performers whose most recent album did not match previous sales levels, hopes to change that with its third album, "Poverty's Paradise," which ships May 16 on Tommy Boy Records.

Naughty By Nature's self-titled debut from 1991 sold 1.5 million units, according to SoundScan. The cheating cut "O.P.P.," which topped Billboard's Hot Rap Singles chart for four weeks, fueled album sales, while also driving a widespread cultural phenomenon—"Down Wit' O.P.P.," which became a catchphrase on lips and T-shirts throughout America. More anthemic hits followed, including "Everything's Gonna Be All-



NAUGHTY BY NATURE

right" (aka "Ghetto Bastard") and "Ghetto Anthem," from the "Juice" soundtrack. The group's 1993 sophomore set, "19Naughty111" sold 1 million records, according to SoundScan, and went to No. 1 on the Top R&B Albums chart.

But with only one huge hooky hit, "Hip Hop Hoony," the set was considered a less successful effort.

Other East Coast acts who experienced disappointing sales on their most recent releases include Lords Of The Underground, Digable Planets, and Pete Rock & C.L. Smooth. Observers cite consumer appetite for West Coast flavor as one reason for sluggish sales.

Naughty By Nature faces the additional problem of having two years in between projects—a long time for a rap act.

Tommy Boy president Monica Lynch says, "In rap, time waits for no one. So much happens in the marketplace." By the group's members—DJ Kay Gee and rappers Truach and Vinnie—share a confidence about the new album's potential.

That collective attitude stems from the qualitative approach the East Orange, N.J.-based act adopted while recording it.

"The guys really sat back and took a lot of time and care with this album," says Lynch. "They know it's an important one for their musical career."

Since Truach's "New York Undercover," and directed Da Youngsta's video for "Hip Hop Bitch."

Kay Gee created Loud Records and established himself as a versatile record producer, working with Zane and Rellik Raskins. And Vinnie made entrepreneurial strides, overseeing the group's Naughty Gear clothing line and retail store.

Lynch says "Poverty's Paradise" (Continued on page 16)

Impact Looks To Build A Super Summit, Scores 'Triple Threat' With Billboard Fair

IMPACT'S Super Summit Conference IX, scheduled for April 19-22 at Bally's Park Place Casino Hotel in Atlantic City, N.J., has been shortened by one day. But, ironically, the black music confab's itinerary has lengthened.

It all begins Wednesday evening with the third annual Living Legends Awards Dinner, which will honor Mildred Carter, Enock Gregory, Ron Mosley, Sylvia Robinson, Jerry Rushing, August Sims, and Granville "Granny" White for their contributions to the music business.

The nonprofit Living Legends Foundation provides financial assistance to industry veterans in need.

Tickets for the event are \$300 or \$3,000 per table. Contact Cynthia Badie Associates at 212-222-9400.

Along with traditional radio, retail, and records panels, a special nonmusic marketing session has been added.

Says Super Summit executive producer/Impact editorial director Jays Malamud, "MOBE [Marketing Opportunities For Black Entertainment] is participating this year because cross-promotion opportunities for labels are becoming more frequent, and companies like Resbok, Nike, and Sega are looking to build bridges with the music industry."

Another high-profile networking opportunity at the confab will be the four-hour Impact/Billboard "Triple Threat" Networking Fair April 21, which is an exhibition for companies to showcase their latest wares and technology.

"The fair is executive-produced by Billboard's Suzanne Baptiste and chaired by Broadcast Data System's Heston Hosten."

Malamud says the Super Summit plans to have the largest radio turnout ever. "We've doubled the amount of radio invitations we've issued this year, giving the labels what they want."

Last year, an estimated 700-800 people registered for the conference. However, organizers stressed that their numbers are not a conference goal. "We want quality executives and programmers in attendance," says Malamud. "Our conference isn't a training ground, but we still encourage serious-minded newcomers. [Super Summit] is built around radio, and networking is the most important thing."

**The
Rhythm
and the
Blues**

by J. R. Reynolds

HOT OFF THE RACK: Tommy Boy has entered the fashion merchandising business with its Tommy Boy Gear—sporty casual wear geared to teenagers and young adults.

The company manufactures upscale polo shirts, sweat tops, and other garments featuring the Tommy Boy moniker in varying degrees of visual awareness.

Darriek Ward is head designer for the company; Willie Turner is merchandise manager; and David Russell is sales and marketing director.

Tommy Boy Gear is available at various boutiques in major markets across the country.

RETAIL THUMB-THROB: Check for San Francisco-based hip-hop trio Brown Fellinis and their debut Moonshine platter, "Aphrokuist Improvisations #9." The INDI-distributed set is what wit funky beats and wry rhymes. An eclectic's dream... Blue Note's Pieces Of A Dream long-player titled "Goodbye Manhattan" is a treasure. The tracks are mellow, but so much that they put listeners to sleep. The songs have the kind of depth that makes you hit the album replay button over and over, making it a tireless listen.

...Straight Ahead's latest Atlanta Jazz disc features a number of stylish morsels for the discriminating palate. The quartet's attention to detail doesn't take the fun out of the album; it makes it a keeper... Just when you think looped beats are played out, Treasure Line bows debut act S.N.O.P., a clever Oakland, Calif., troupe that rocks the house with "Nuttin' All Over Your Face." Pick it up and not to the laid-back grooves of this CRD-distributed collection... I'm still listening to Eric Reed's "The Swing And I," courtesy of MoJazz. The talented straight-ahead keyboardist's raptorially appealing set that offers super sonics on which to veg out... Debut Truach/Solar rapper Tavares (not to be confused with the vintage R&B group) is in all the way at a 45-degree angle with his current album, "Straight Bitch." The single bearing the same title features a duet with Tommy Boy's Coolio... Even if you didn't come through in the '70s, Motown's "Commendations Anthology" will be a welcome addition to your collection. The melodies are solid and stand the test of time.

Lundy Paints 'Self-Portrait' Via Jazz Singer's JVC Set

■ BY MARLYNN SNYDER

Despite a strong following in Europe and Japan, vocalist Carmen Lundy has remained a relative unknown in America. But her JVC debut, "Self Portrait," offers a broad musical range that could raise her Stasi-side profile.

Predominately a jazz set, the album (due April 18) also features R&B-influenced tracks designed to increase her radio appeal in various formats.

Although Lundy thinks of herself as a jazz singer, she sees "Self Portrait" as a pop record that can reach people who are not necessarily jazz buffs.

Says Lundy, "I say 'pop' in terms of the way that Tony Bennett is popular now and appeals to a wide range of people."

Lundy loves the acoustic nature of jazz and the way it provides a romantic atmosphere for live audiences. "There's a certain type of intimacy that jazz music creates no matter the size of the venue," she says. "I see a lot of potential in my ability to move people with the music that I do."

Lundy used seasoned musicians to record "Self Portrait." Players include label mate Ernie Watts on tenor sax, pianist Cedar Walton, and Nathan East on electric bass. Grammy-winning composer/arranger Jeremy Lubeck arranged and conducted three tracks, which feature full string sections. Seven of the album's tracks were arranged by Lundy. The vocal, rhythm, horn, and strings on "Self Portrait"

were recorded live over a four-day period in Los Angeles.

At album's producer, 20-year studio veteran Akira Taguchi, brought Lundy to JVC. The two met in October 1983 and Lundy was signed in November 1984.

Taguchi says he usually waits up to a year before signing artists to observe their development. During that period, Lundy wrote more than 50 songs. Six made the album; the rest's remaining five tracks are jazz standards.

Taguchi says one advantage of recording live is that small mistakes and nuances add character to the record. "In the studio, I wanted her to not worry about details, but to concentrate on singing from the heart," he says.

Some listeners compare Lundy's vocals to contemporaries like Cassandra Wilson, Dianne Reeves, and Dee Dee Bridgewater. However, Taguchi says the Florida-born singer does not emphasize scintillating like those artists.

"Feggy Lee and Carmen McRae are closer comparisons because they concentrate more on vocals," he says. "Carmen [Lundy] can interpret a lyric more clearly; you hear more melody and more heart."

Lundy says JVC's Glor says the initial radio focus will be on jazz and R&B/dub airplay. While specific singles will not be promoted at jazz radio, three album tracks are being considered for R&B/dub stations.

"Firely," a breezy track exploring romantic betrayal, is a possible single. Also being considered is the romantic ballad "Forgive Me" and the funky "I Don't Want To Love Without You," which may also be remixed for R&B radio.

The decision to approach R&B/ (Continued on page 21)

Billboard **HOT R&B SINGLE**

FOR WEEK ENDING MARCH 11, 1995

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**



WEEK RANK	LAST WEEK	2 WEEKS RANK	WEEKS ON CHART	TITLE (ARTIST)	ARTIST	LABEL & NUMBER/DATE/STREETING LINE
(1)	2	1	15	CINDY ROBIN ★★★ No. 1 ★★★ I DON'T LOVE YOU (HEAVY DUTY) (COLUMBIA)	★ SOUL FOR REAL (C) MC/OT/SONIC/7/2/95	
2	3	1	1	ABBY I'M A DIVORCEE (COLUMBIA) (JONES & PETERSON)	★ BRANDY (C) MC/OT/SONIC/7/2/95	
3	3	3	16	IF YOU LOVE ME © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ BROWNSTONE (C) MC/OT/SONIC/7/2/95	
(4)	3	3	11	THIS LIKES GAME WE PLAY © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ SURVIVY (FEATURING TIZZI) (C) MC/OT/SONIC/7/2/95	
5	2	11	6	PREK LIKE LIFE © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ ADINA HOWARD (C) MC/OT/SONIC/7/2/95	
(6)	4	4	4	BE PUPA © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ THE NOTORIOUS B.I.G. (C) MC/OT/SONIC/7/2/95	
7	4	13	1	CREPA © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ T.L.C. (C) MC/OT/SONIC/7/2/95	
(8)	16	16	3	THIS IS HOW WE DO IT © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ MONTELL JORDAN (C) MC/OT/SONIC/7/2/95	
(9)	14	—	2	RED LIGHT SPECIAL © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ T.L.C. (C) MC/OT/SONIC/7/2/95	
(10)	46	—	2	DEAR MAMA © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ 2PAC (C) MC/OT/SONIC/7/2/95	
16	3	4	11	I APOLOGIZE © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ ANITA BAKER (C) MC/OT/SONIC/7/2/95	
12	3	24	1	BEFORE I LET YOU GO © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ BLACKSTREET (C) MC/OT/SONIC/7/2/95	
13	16	16	1	CAN I STAY WITH YOU © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ KARYN WHITE (C) MC/OT/SONIC/7/2/95	
(14)	11	24	3	FOR YOUR LOVE © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ STEVE WONDER (C) MC/OT/SONIC/7/2/95	
(15)	14	24	3	ANSWERING SERVICE © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ GERALD LEVERT (C) MC/OT/SONIC/7/2/95	
16	16	16	1	CONSTANTLY © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ IMMATURE (C) MC/OT/SONIC/7/2/95	
17	13	9	17	ON BENDED KNEE © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ BOYZ II MEN (C) MC/OT/SONIC/7/2/95	
18	11	42	1	IF YOU THINK YOU'RE LOVELY NOW © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ K.C. HALEY OF JODEC (C) MC/OT/SONIC/7/2/95	
19	21	23	8	THINK OF YOU © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ LISHA (C) MC/OT/SONIC/7/2/95	
(20)	23	23	3	THANK YOU © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ BOYZ II MEN (C) MC/OT/SONIC/7/2/95	
21	14	24	1	I BELONG TO YOU HOW MANY WAYS © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ TONY BRAXTON (C) MC/OT/SONIC/7/2/95	
(22)	22	22	15	WHERE WANNABE BOY © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ MISSIONS (C) MC/OT/SONIC/7/2/95	
23	18	11	1	GET DOWN © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ CRACK MACK (C) MC/OT/SONIC/7/2/95	
24	24	16	28	I WANNA BE DOWN © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ BRANDY (C) MC/OT/SONIC/7/2/95	
(25)	29	38	3	COME ON © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ BARRY WHITE (C) MC/OT/SONIC/7/2/95	
26	20	15	17	I MISS YOU © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ N.W.U. (C) MC/OT/SONIC/7/2/95	
27	26	17	19	BE HAPPY © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ MARY J. BLIGE (C) MC/OT/SONIC/7/2/95	
28	25	19	25	PRACTICE WHAT YOU PREACH © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ BARRY WHITE (C) MC/OT/SONIC/7/2/95	
(29)	30	28	7	DANKS TO ME © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ CHRISTOPHER WILLIAMS (C) MC/OT/SONIC/7/2/95	
30	21	18	10	FLUZZY AROUND © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ CHANGING FACES (C) MC/OT/SONIC/7/2/95	
(31)	34	34	9	MAD IZM © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ CHANNELE LEE (C) MC/OT/SONIC/7/2/95	
32	32	27	10	LET'S GET IT ON © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ SHABBA RANKS (C) MC/OT/SONIC/7/2/95	
(33)	41	46	7	SO FINE © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ MINT CONDITION (C) MC/OT/SONIC/7/2/95	
(34)	35	41	3	I CAN CALL YOU © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ PORTRAIT (C) MC/OT/SONIC/7/2/95	
(35)	47	55	4	JUST ROLL © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ FAULI (C) MC/OT/SONIC/7/2/95	
(36)	45	—	2	LET'S GO IT AGAIN © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ BLACKLIGHT (C) MC/OT/SONIC/7/2/95	
(37)	49	56	3	RUB UP AGAINST YOU © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ FREDDIE JACKSON (C) MC/OT/SONIC/7/2/95	
(38)	38	35	4	LOVE OF MY LIFE © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ BEBE & CECI WYNNE (C) MC/OT/SONIC/7/2/95	
(39)	33	39	9	I'M GONING ALL THE WAY © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ SOUNDS OF BLACKNESS (C) MC/OT/SONIC/7/2/95	
(40)	40	40	6	TAKE A BOW © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ MACORINA (C) MC/OT/SONIC/7/2/95	
(41)	53	58	4	I LIKE © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ KUT LOLO (C) MC/OT/SONIC/7/2/95	
(42)	27	20	12	WOMAN TO WOMAN © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ JEWELL (C) MC/OT/SONIC/7/2/95	
(43)	31	29	14	WHY YOU WANNA PLAY ME OUT? © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ TRISHA COVINGTON (C) MC/OT/SONIC/7/2/95	
(44)	33	34	4	FOE THE LOVE OF S © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ BONE THUS IN HARMONY (FEATURING EAZY-E) (C) MC/OT/SONIC/7/2/95	
(45)	36	31	24	I KNOW FROM JASON'S LYRIC © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ B.M.U. (C) MC/OT/SONIC/7/2/95	
(46)	37	30	16	EVERY DAY OF THE WEEK/IF THE MOOD IS RIGHT © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ JADE (C) MC/OT/SONIC/7/2/95	
★★★ GREATEST GAINER/SALES ★★★						
(47)	81	—	2	PEOPLE DON'T BELIEVE © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ SCARFACE FEAT. ICE CUBE (C) MC/OT/SONIC/7/2/95	
(48)	59	83	4	GET UGLY © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ KEITH MURRAY (C) MC/OT/SONIC/7/2/95	
(49)	48	45	7	TOUR © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ CAPLETON (C) MC/OT/SONIC/7/2/95	

WEEK RANK	LAST WEEK	2 WEEKS RANK	WEEKS ON CHART	TITLE (ARTIST)	ARTIST	LABEL & NUMBER/DATE/STREETING LINE
(50)	50	52	3	IF YOU'VE KNOWN © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ PHIL PERRY (C) MC/OT/SONIC/7/2/95	
51	44	44	16	NUKA © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ VICIOUS (C) MC/OT/SONIC/7/2/95	
★★★ GREATEST GAINER/AIRPLAY ★★★						
(52)	62	—	2	MAKE SWEET LOVE TO ME © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ THE WHISPERS (C) MC/OT/SONIC/7/2/95	
53	43	57	4	BROOKLYN 200 © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ OL DIRT BASTARD (C) MC/OT/SONIC/7/2/95	
54	43	36	12	THANK YOU © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ NINE (C) MC/OT/SONIC/7/2/95	
55	60	43	12	HOOK ME UP © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ JOHNNY QUARTER WATSON (C) MC/OT/SONIC/7/2/95	
56	51	51	3	3 LUV © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ E-40 (FEATURING DAVE NAVARRA) (C) MC/OT/SONIC/7/2/95	
57	51	60	12	KITTY KITTY © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ 609 BOYZ (C) MC/OT/SONIC/7/2/95	
58	56	43	12	BRING THE PAIN © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ METHOD MAN (C) MC/OT/SONIC/7/2/95	
59	51	68	3	SHOOK ONES PART II © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ MOOP DEEP (C) MC/OT/SONIC/7/2/95	
(60)	72	—	2	IS IT ME? © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ MONTECO (FEATURING ANASTASIA) (C) MC/OT/SONIC/7/2/95	
(61)	62	11	6	CAN WE START ALL OVER AGAIN © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ JONATHAN BUTLER (C) MC/OT/SONIC/7/2/95	
62	57	37	19	I NEVER SEEN A MAN CRY (I'VE SEEN A MAN DIED) © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ SCARFACE (C) MC/OT/SONIC/7/2/95	
63	60	51	12	ISN'T GUY'S SKILLZ © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ ALL-ONE (C) MC/OT/SONIC/7/2/95	
64	58	56	16	OLD SCHOOL LOVIN' © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ CHANTE MOORE (C) MC/OT/SONIC/7/2/95	
★★★ HOT SHOT DEBUT ★★★						
(65)	NEW	2	1	YOU'RE SORRY NOW © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ ZHANE (C) MC/OT/SONIC/7/2/95	
66	56	34	20	THIS LOVE IS FOREVER © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ HOWARD HENRI (C) MC/OT/SONIC/7/2/95	
(67)	71	74	5	I NEVER STOPPED LOVING YOU © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ PATI LABELLE (C) MC/OT/SONIC/7/2/95	
(68)	76	89	3	NEVER FIND SOMEONE LIKE YOU © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ KEITH MARTIN (C) MC/OT/SONIC/7/2/95	
69	68	62	15	DON'T SAY GOODBYE GIRL © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ TEVIN CAMPBELL (C) MC/OT/SONIC/7/2/95	
70	69	66	4	NO HOOD © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ SHAGUOLE/ONEAL FEAT. PRINCE RAKEEM THE RZA & METHOD MAN (C) MC/OT/SONIC/7/2/95	
71	61	64	3	CAN'T WAIT © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ REDMAN (C) MC/OT/SONIC/7/2/95	
72	70	72	8	RODEO © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ 95 SOUTH (C) MC/OT/SONIC/7/2/95	
(73)	79	—	2	SITTIN IN MY CAR © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ SLICK RICK (FEATURING DOUG E. FRESH) (C) MC/OT/SONIC/7/2/95	
74	65	61	18	CANT HELP MYSELF © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ GERALD LEVERT (C) MC/OT/SONIC/7/2/95	
75	66	60	16	SHAME (FROM "A LOW DOWN DIRTY SHAME") © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ ZHANE (C) MC/OT/SONIC/7/2/95	
76	83	78	18	WITH OPEN ARMS © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ RACHELLE FERRELL (C) MC/OT/SONIC/7/2/95	
77	82	81	5	OH YEAH! © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ ROTTIN RAZZELS (C) MC/OT/SONIC/7/2/95	
78	74	69	9	COCKTAILS © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ JESSE (C) MC/OT/SONIC/7/2/95	
(79)	NEW	1	1	WHEN U CRY I CRY © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ UNDEVELOPED (C) MC/OT/SONIC/7/2/95	
80	64	63	17	ALWAYS AND FOREVER © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ LUTHER VANDROSS (C) MC/OT/SONIC/7/2/95	
(81)	NEW	1	1	WE GOTTA RUN © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ CASSERINE (C) MC/OT/SONIC/7/2/95	
(82)	NEW	1	1	RATHER BE ALONE © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ XAMPLE (C) MC/OT/SONIC/7/2/95	
83	68	20	26	BLACK COFFEE © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ HEAVY & D. THE BOYZ (C) MC/OT/SONIC/7/2/95	
84	80	75	6	LOVE THANG © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ SWEET SABLE (C) MC/OT/SONIC/7/2/95	
(85)	—	—	2	TAKE IT TO THE STREET © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ YVBE (C) MC/OT/SONIC/7/2/95	
86	78	77	6	MAMA SAID © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ CARLEEN ANDERSON (C) MC/OT/SONIC/7/2/95	
(87)	NEW	1	1	THIS TIME © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ CHANTE MOORE (C) MC/OT/SONIC/7/2/95	
88	82	13	23	RECORD JACK © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ DANNY MONTAGNA (C) MC/OT/SONIC/7/2/95	
(89)	NEW	1	1	SAFE + SOUND © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ D.O. QUIK (C) MC/OT/SONIC/7/2/95	
90	84	76	17	THE SWEETEST DAYS © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ VANESSA WILLIAMS (C) MC/OT/SONIC/7/2/95	
(91)	NEW	1	1	LOVE CAN BE SO COLD © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ GEORGE DUKE (C) MC/OT/SONIC/7/2/95	
92	77	82	12	TAKE YOU THERE © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ PETE ROCK & C. SMOOTH (C) MC/OT/SONIC/7/2/95	
93	87	93	5	SUPA STAR © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ GROUP HOME (C) MC/OT/SONIC/7/2/95	
94	82	86	12	AGE Ain't NOTHING BUT A NUMBER © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ ALYTAH (C) MC/OT/SONIC/7/2/95	
95	96	11	21	DAAMI © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ THA ALKALOHKS (C) MC/OT/SONIC/7/2/95	
96	89	84	11	SUKIYAKI © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ P.M. (C) MC/OT/SONIC/7/2/95	
97	86	91	10	THA BUTTERFLY © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ REAL Z. REAL (C) MC/OT/SONIC/7/2/95	
98	91	87	16	DOWN 4 WHATEVA (FROM "A LOW DOWN DIRTY SHAME") © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ NUTTY NYCE (C) MC/OT/SONIC/7/2/95	
99	90	70	13	PHONY OF THE YEAR © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ RELATIVITY (C) MC/OT/SONIC/7/2/95	
100	93	95	9	NUTTIN BUT FLAVOR © HILL & CHAMBERS / G. GARNETT © HILL & CHAMBERS / B. SHERMAN / SMITH	★ FUNKMASTER FLEX & THE GHETTO GELLES (C) MC/OT/SONIC/7/2/95	

Records with the multiplatinum and sales given this week. *Widespread availability. †Recording Industry Association of America (

Hot R&B Airplay

Compiled from a national sample of approximately 400 radio stations. Radio Tracks version. 78-R&B stations are automatically recorded 2 weeks a day, 7 days a week, by 100 radio frequency monitors, computerized by station. Information on the date of release with Airplay history data. The data is available on the R&B Singles chart.

THIS WEEK LAST WEEK	TITLE (ARTIST/ALBUM/DISTRIBUTING LABEL)	WEEKS ON CHART
1	1 IF YOU LOVE ME BRANDY (JIVE) (4 WEEKS IN 1)	1
2	2 CANDY RAIN JAY-Z (JIVE) (SUPERFUNK)	1
3	3 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
4	4 I'M GON'G DOWN MARTI Y BLAZE (JIVE) (SUPERFUNK)	1
5	5 LET'S GO MARTI Y BLAZE (JIVE) (SUPERFUNK)	1
6	6 I APOLOGIZE JAY-Z (JIVE) (SUPERFUNK)	1
7	7 RED LIPS SPECIAL JAY-Z (JIVE) (SUPERFUNK)	1
8	8 THIS L.I.N.E. I CAN LIVE WITH JAY-Z (JIVE) (SUPERFUNK)	1
9	9 PEAK LINE ME JAY-Z (JIVE) (SUPERFUNK)	1
10	10 BEFORE I LET YOU GO JAY-Z (JIVE) (SUPERFUNK)	1
11	11 THIS IS HOW WE DO IT JAY-Z (JIVE) (SUPERFUNK)	1
12	12 ASK OF YOU JAY-Z (JIVE) (SUPERFUNK)	1
13	13 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
14	14 I WANNA BE DOWN JAY-Z (JIVE) (SUPERFUNK)	1
15	15 FOR YOUR LOVE JAY-Z (JIVE) (SUPERFUNK)	1
16	16 ANSWERING SERVICE JAY-Z (JIVE) (SUPERFUNK)	1
17	17 BIG PUPPA JAY-Z (JIVE) (SUPERFUNK)	1
18	18 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
19	19 I BELONG TO YOU JAY-Z (JIVE) (SUPERFUNK)	1
20	20 THANK YOU JAY-Z (JIVE) (SUPERFUNK)	1
21	21 MY LIFE JAY-Z (JIVE) (SUPERFUNK)	1
22	22 COMETARY JAY-Z (JIVE) (SUPERFUNK)	1
23	23 BE HAPPY JAY-Z (JIVE) (SUPERFUNK)	1
24	24 THINK OF YOU JAY-Z (JIVE) (SUPERFUNK)	1
25	25 COME ON JAY-Z (JIVE) (SUPERFUNK)	1
26	26 WHERE I WANNA BE JAY-Z (JIVE) (SUPERFUNK)	1
27	27 PRACTICE WHAT YOU PREACH JAY-Z (JIVE) (SUPERFUNK)	1
28	28 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1
29	29 POOLIN' AROUND JAY-Z (JIVE) (SUPERFUNK)	1
30	30 IF YOU THINK YOU'RE LONELY JAY-Z (JIVE) (SUPERFUNK)	1
31	31 GRAPEVINE JAY-Z (JIVE) (SUPERFUNK)	1
32	32 DANCE & A JAY-Z (JIVE) (SUPERFUNK)	1
33	33 JUST ROLL JAY-Z (JIVE) (SUPERFUNK)	1
34	34 GET DOWN JAY-Z (JIVE) (SUPERFUNK)	1
35	35 I CAN CALL YOU JAY-Z (JIVE) (SUPERFUNK)	1

Records with the greatest gain: © 1995 Billboard/RSB Communications.

NOT R&B RECURRENT AIRPLAY

1	1 HERE COMES THE HOTSTEPPER JAY-Z (JIVE) (SUPERFUNK)
2	2 BIG & SOUL JAY-Z (JIVE) (SUPERFUNK)
3	3 I'LL MAKE LOVE TO YOU JAY-Z (JIVE) (SUPERFUNK)
4	4 BACK & FORTH JAY-Z (JIVE) (SUPERFUNK)
5	5 I DON'T WANT TO KNOW JAY-Z (JIVE) (SUPERFUNK)
6	6 WHEN I CAN SEE YOU JAY-Z (JIVE) (SUPERFUNK)
7	7 THE RIGHT KINDA LOVE JAY-Z (JIVE) (SUPERFUNK)
8	8 IF YOU NEED ME JAY-Z (JIVE) (SUPERFUNK)
9	9 LET'S TALK ABOUT IT JAY-Z (JIVE) (SUPERFUNK)
10	10 SENDING MY LOVE JAY-Z (JIVE) (SUPERFUNK)
11	11 HOW MANY WAYS JAY-Z (JIVE) (SUPERFUNK)
12	12 YOU WANT THIS JAY-Z (JIVE) (SUPERFUNK)

THIS WEEK LAST WEEK	TITLE (ARTIST/ALBUM/DISTRIBUTING LABEL)	WEEKS ON CHART
1	1 WILL KNOW JAY-Z (JIVE) (SUPERFUNK)	1
2	2 CRASH LOVE JAY-Z (JIVE) (SUPERFUNK)	1
3	3 SO FINE JAY-Z (JIVE) (SUPERFUNK)	1
4	4 MARTI Y BLAZE JAY-Z (JIVE) (SUPERFUNK)	1
5	5 LET'S GO AGAIN JAY-Z (JIVE) (SUPERFUNK)	1
6	6 MY LIFE JAY-Z (JIVE) (SUPERFUNK)	1
7	7 LET'S GET IT ON JAY-Z (JIVE) (SUPERFUNK)	1
8	8 I LIKE JAY-Z (JIVE) (SUPERFUNK)	1
9	9 WHY YOU WANNA PLAY ME OUT JAY-Z (JIVE) (SUPERFUNK)	1
10	10 MAKE SWEET LOVE TO JAY-Z (JIVE) (SUPERFUNK)	1
11	11 RUB UP AGAINST YOU JAY-Z (JIVE) (SUPERFUNK)	1
12	12 EVERY DAY OF THE WEEK JAY-Z (JIVE) (SUPERFUNK)	1
13	13 DON'T SAY GOODBYE JAY-Z (JIVE) (SUPERFUNK)	1
14	14 SEARCH JAY-Z (JIVE) (SUPERFUNK)	1
15	15 JOY JAY-Z (JIVE) (SUPERFUNK)	1
16	16 OLD SCHOOL LOVE JAY-Z (JIVE) (SUPERFUNK)	1
17	17 GOING IN CIRCLES JAY-Z (JIVE) (SUPERFUNK)	1
18	18 YOUR STUFF NOW JAY-Z (JIVE) (SUPERFUNK)	1
19	19 IS IT ME JAY-Z (JIVE) (SUPERFUNK)	1
20	20 WHAT CAN I DO JAY-Z (JIVE) (SUPERFUNK)	1
21	21 IF ONLY YOU KNEW JAY-Z (JIVE) (SUPERFUNK)	1
22	22 WITH OPEN ARMS JAY-Z (JIVE) (SUPERFUNK)	1
23	23 HOOK ME UP JAY-Z (JIVE) (SUPERFUNK)	1
24	24 WANT TO BE JAY-Z (JIVE) (SUPERFUNK)	1
25	25 IF ONLY YOU KNEW JAY-Z (JIVE) (SUPERFUNK)	1
26	26 CALL YOU JAY-Z (JIVE) (SUPERFUNK)	1
27	27 NEVER BEEN A MAN CRY JAY-Z (JIVE) (SUPERFUNK)	1
28	28 PEOPLE DON'T BELIEVE JAY-Z (JIVE) (SUPERFUNK)	1
29	29 ALWAYS AND FOREVER JAY-Z (JIVE) (SUPERFUNK)	1
30	30 WE CAN START ALL OVER JAY-Z (JIVE) (SUPERFUNK)	1
31	31 I NEVER STOPPED LOVING YOU JAY-Z (JIVE) (SUPERFUNK)	1
32	32 WHEN U CRY JAY-Z (JIVE) (SUPERFUNK)	1
33	33 WHEN U CRY JAY-Z (JIVE) (SUPERFUNK)	1

Records with the greatest gain: © 1995 Billboard/RSB Communications.

THIS WEEK LAST WEEK	TITLE (ARTIST/ALBUM/DISTRIBUTING LABEL)	WEEKS ON CHART
1	1 1-LOVE DANCE JAY-Z (JIVE) (SUPERFUNK)	1
2	2 BEAT JAY-Z (JIVE) (SUPERFUNK)	1
3	3 BEFORE I LET YOU GO JAY-Z (JIVE) (SUPERFUNK)	1
4	4 BE HAPPY JAY-Z (JIVE) (SUPERFUNK)	1
5	5 BEING THE PAIR JAY-Z (JIVE) (SUPERFUNK)	1
6	6 BIG PUPPA JAY-Z (JIVE) (SUPERFUNK)	1
7	7 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
8	8 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1
9	9 BIG PUPPA JAY-Z (JIVE) (SUPERFUNK)	1
10	10 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
11	11 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1
12	12 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
13	13 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1
14	14 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
15	15 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1
16	16 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
17	17 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1
18	18 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
19	19 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1
20	20 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
21	21 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1
22	22 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
23	23 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1
24	24 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
25	25 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1
26	26 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
27	27 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1
28	28 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
29	29 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1
30	30 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
31	31 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1
32	32 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
33	33 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1

Records with the greatest gain: © 1995 Billboard/RSB Communications.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) stocked by R&B retail stores which account number of units sold to retailers. This data is used in the R&B Singles chart.

THIS WEEK LAST WEEK	TITLE (ARTIST/ALBUM/DISTRIBUTING LABEL)	WEEKS ON CHART
1	1 IF YOU LOVE ME BRANDY (JIVE) (4 WEEKS IN 1)	1
2	2 CANDY RAIN JAY-Z (JIVE) (SUPERFUNK)	1
3	3 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
4	4 I'M GON'G DOWN MARTI Y BLAZE (JIVE) (SUPERFUNK)	1
5	5 LET'S GO MARTI Y BLAZE (JIVE) (SUPERFUNK)	1
6	6 I APOLOGIZE JAY-Z (JIVE) (SUPERFUNK)	1
7	7 RED LIPS SPECIAL JAY-Z (JIVE) (SUPERFUNK)	1
8	8 THIS L.I.N.E. I CAN LIVE WITH JAY-Z (JIVE) (SUPERFUNK)	1
9	9 PEAK LINE ME JAY-Z (JIVE) (SUPERFUNK)	1
10	10 BEFORE I LET YOU GO JAY-Z (JIVE) (SUPERFUNK)	1
11	11 THIS IS HOW WE DO IT JAY-Z (JIVE) (SUPERFUNK)	1
12	12 ASK OF YOU JAY-Z (JIVE) (SUPERFUNK)	1
13	13 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
14	14 I WANNA BE DOWN JAY-Z (JIVE) (SUPERFUNK)	1
15	15 FOR YOUR LOVE JAY-Z (JIVE) (SUPERFUNK)	1
16	16 ANSWERING SERVICE JAY-Z (JIVE) (SUPERFUNK)	1
17	17 BIG PUPPA JAY-Z (JIVE) (SUPERFUNK)	1
18	18 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
19	19 I BELONG TO YOU JAY-Z (JIVE) (SUPERFUNK)	1
20	20 THANK YOU JAY-Z (JIVE) (SUPERFUNK)	1
21	21 MY LIFE JAY-Z (JIVE) (SUPERFUNK)	1
22	22 COMETARY JAY-Z (JIVE) (SUPERFUNK)	1
23	23 BE HAPPY JAY-Z (JIVE) (SUPERFUNK)	1
24	24 THINK OF YOU JAY-Z (JIVE) (SUPERFUNK)	1
25	25 COME ON JAY-Z (JIVE) (SUPERFUNK)	1
26	26 WHERE I WANNA BE JAY-Z (JIVE) (SUPERFUNK)	1
27	27 PRACTICE WHAT YOU PREACH JAY-Z (JIVE) (SUPERFUNK)	1
28	28 DEAR MANNA JAY-Z (JIVE) (SUPERFUNK)	1
29	29 POOLIN' AROUND JAY-Z (JIVE) (SUPERFUNK)	1
30	30 IF YOU THINK YOU'RE LONELY JAY-Z (JIVE) (SUPERFUNK)	1
31	31 GRAPEVINE JAY-Z (JIVE) (SUPERFUNK)	1
32	32 DANCE & A JAY-Z (JIVE) (SUPERFUNK)	1
33	33 JUST ROLL JAY-Z (JIVE) (SUPERFUNK)	1

Records with the greatest gain: © 1995 Billboard/RSB Communications.

THIS WEEK LAST WEEK	TITLE (ARTIST/ALBUM/DISTRIBUTING LABEL)	WEEKS ON CHART
1	1 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
2	2 CRISP JAY-Z (JIVE) (SUPERFUNK)	1
3	3 POOLIN' AROUND JAY-Z (JIVE) (SUPERFUNK)	1
4	4 WHERE I WANNA BE JAY-Z (JIVE) (SUPERFUNK)	1
5	5 CANT WAIT JAY-Z (JIVE) (SUPERFUNK)	1
6	6 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
7	7 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
8	8 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
9	9 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
10	10 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
11	11 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
12	12 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
13	13 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
14	14 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
15	15 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
16	16 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
17	17 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
18	18 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
19	19 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
20	20 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
21	21 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
22	22 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
23	23 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
24	24 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
25	25 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
26	26 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
27	27 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
28	28 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
29	29 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
30	30 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
31	31 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
32	32 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1
33	33 ON BENDED KNEE JAY-Z (JIVE) (SUPERFUNK)	1

Records with the greatest gain: © 1995 Billboard/RSB Communications.

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs); with multiplatinum titles indicated by a numeral following the symbol. *Artist indicates LP is available. †Map labels prices, and CD prices for WEA and BMG labels are suggested lists. Price ranges marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Garner shows chart's largest gain among... Popmaster indicates highest current-week earnings. Marketplace Insight shows artists' earnings from last-business-day's work. ■ Indicates artist or record label. © 1995. Billboard/RPI Communications and SoundScan, Inc.

The Japan-released version of "Self Portrait" is scheduled to drop sometime after domestic release and will include "Here's To You," a bonus track written by Lundy. Taguchi says bonus tracks are often included to compensate for Japan's higher retail prices.

Junior Vasquez Sees Life After The Sound Factory

AS JUNIOR VASQUEZ contemplates an unexpected jolt into a new phase of his life and career, the revered DJ/producer sounds like a chain smoker who has just begun a cold-turkey withdrawal from cigarettes.

It has been several weeks since the abrupt closing of the Sound Factory, the influential New York nightclub at which he was the resident DJ for most of his six-year history, and the separation from his turntables and audience has Vasquez feeling a little anxious. "It's almost like mourning the death of a close friend," he says. "It was more than just another club—it was a major force in my life."



JUNIOR VASQUEZ

In the final analysis, the Sound Factory also proved to be a major force in the entire world of dance music. When its doors were locked for the last time on the afternoon of Sunday, Feb. 11, it took a rightful place alongside such legendary venues as the Paradise Garage, the Saint, and the Funhouse—rooms where more than merely the hits of the day were spun. For many, the Sound Factory was a primary lifestyle component. Its hours of operation almost demanded as much, since it rarely filled up before 3 a.m. on a Saturday, and often closed in time for a fashionably late brunch the next day—thus absorbing a considerable portion of the weekend. With its otherworldly stark and sparse setting, the Sound Factory became a reliable sanctuary where the troubles of day-to-day life could truly be traded for temporary surrender to the primal physical and mental instincts inspired by raw dance grooves.

With the innovative and imaginative Vasquez as its musical ring-leader, the Sound Factory quickly became a key forum for new music in New York. The dance industry gravitate on any given Monday morning often revolved around the club's playlist—which was usually composed of jams available only on promotional test-pressings or fresh from a studio board on DAT. And news of the tracks that did or did not make the crowd would travel around the world.

"We broke a lot of boundaries musically," Vasquez says. "There was



by Larry Flick

never a set format. The music was whatever we were collectively feeling in the room at that moment. It was almost like I could sense what they were feeling, and I could either enhance it, or take them to a different place. It was truly incredible."

According to the club's owner, Richard Grant, the Sound Factory's closing was largely due to its hour-struturing. According to New York City law, a club cannot be in operation between the hours of 4 a.m. and 8 a.m. A nonstop-club in concept and practice, the Sound Factory did not have the opportunity to fall under New York state law, which does allow clubs with a liquor license to remain open beyond 4 a.m. "Contrary to rumor, we did not lose our cabaret license," Grant says. "But we knew that was a danger, so we decided to close."

Vasquez received the news two days before the venue's closing, but kept the information a secret. "I didn't want to have a big closing party, but rather to end things in typical Sound Factory form," he says. "I first started to feel the impact that day at around 11 a.m. when I played 'Not Enough' by Melanie Williams. I heard the words 'so many people, lost and abandoned' and I lost it."

Although the Sound Factory has a future agenda of several traveling parties, including a sixth anniversary bash tentatively on April 1, and a potential reopening in a new space by late June, Vasquez knows era in dance music has ended. "The new Sound Factory will be very special—larger and with even better sound—so it will be different," he says. "It's unavoidable. You can't re-create history. At the same time, I can't wait to get back to work in a club."

When he is not feeding for a giant behind the turntables, Vasquez is keeping busy with a production and mixing career that has caught fire over the past year. He has begun to move far past the tough and dubby demeanor of his successful Tribal Animate singles, which include the massive "Get Your Hands Off My Man," and has swiftly embraced a much-copied sound that deftly straddles the line dividing mainstream-rap and underground-house. Cases in point include his revelatory interpretations of Madonna's "Secret" and "Bedtime Story," as well as Billie Ray Martin's "Your Loving Arms." His industry cachet will only increase when the album "Secrets and Bedtime Story," as well as Billie Ray Martin's "Your Loving Arms." His industry cachet will only increase when the album "Secrets and Bedtime Story," as well as Billie Ray Martin's "Your Loving Arms." His industry cachet will only increase when the album "Secrets and Bedtime Story," as well as Billie Ray Martin's "Your Loving Arms."

Without a regular venue to test his new creations right now, Vasquez admittedly has brief flashes of tension. "I had gotten used to working on mixes, and getting them done in time to play on Saturday," he says. "It was a great source of energy for me. It kept telling myself that this is all happening for a good reason. Hey, maybe it's just time to me to go and reinvent myself—or to explore a new part of myself."

Regardless of the Sound Factory's future, it is easy to be optimistic that Vasquez's best work—as both a producer and DJ—is still to come. His drive and passion ensures that. And that is a comforting thought as our community adjusts to the loss of a vital musical outlet.

SWINGIN' SINGLES: The ever-curious lads in Love To Infinity, siblings Andy Lee and Pete Lee, have been so busy producing and mixing hits by so many acts that it is easy to forget that they started out as a recording group in their own right. "Keep Love Together" is LTI's first single in more than a year, and it christens a new deal with London-based Mushroom Records. Currently getting high marks from taste-making club DJs abroad, this well-structured jam sparkles with a now-familiar blend of frothy disco strings and muscular house rhythms that is quite pleasing to the ear—and on the deft dancer. Singer Louise Bailey easily earns her diva stripes with a striking performance that is framed with rich, full-bodied vamps. "Keep Love Together" should easily establish LTI as a formidable club/crossover act throughout the U.S. and Europe, while also snagging a major-label recording agreement in the U.S.

England's Stress Records' sharp posse has also released a double-pack pressing of Anthony White's Halo-



Love In The Studio. Los Angeles-based dance/pop trio Factory Of Love is writing and recording new material under the guidance of halo-house producer Carlo Carrello and Jon S. Jones, who has helmed his for Sleepy G and the highly touted. An as-yet-untilted new single should begin to circulate by early summer. Pictured at F1 Studio in L.A., from left, are Factory Of Love members Christiana Eastman, Justin "Love" Nylander, and Nicole Megner.

house anthem "Love Me Tonight" with juicy new mixes that will maintain the interest of the previously convinced, while luring newbies to the fold. **atVadP** unleashes a flurry, quirky sound effect and vocal loops above a baseline that snaps like a rubber band. Meanwhile, Jimmy Gomez (we want to hear more from this highly creative newener) takes a totally different route, opting to contrast White's impassioned vocal with lush, quasi-orchestral synths. Pretty tasty stuff. And if you need a fresh copy of the impossible-to-find original mix by Fathers Of Sound, it is here, too. Thoughtful?

New York club outfit Native Warrior serves tribal aficionados a thick and chewy jam to noah on with "Rhythm Of Love," which features the throbbing power of Ona Sky. Europeans may know already this potential hit via a recent release on the French Atoll Music label, though the Brooklyn-rooted East-One Productions is handling distribution in the U.S. Each of the four mixes is accessible to peak-hour programs, and its spare drum arrangement makes for easy mix transitions. This memorable mover is a good reminder that, sometimes the most simple jams are the most potent.

ON-LINE: We are still scratching our head in confusion over the recent abrupt announcement from Raoul Reinos that he is dropping his prominent production alter ego, DJ EFX, and is leaving the music industry for the foreseeable future. This move comes shortly after he and partner Jeremy Cowan, aka DJ DigiT, took off for an extensive work spree in the U.K. and formed a U.S. indie label, Freshly Squeezed Records.

Reinos is not offering any comment regarding his decision or his plans. Looking back on his vast catalog of highly potent jams, his departure from music is quite a creative loss to our community. Cowan, who has been cultivating a solid solo ca-

reer for a while now, will continue to compose his own material while also post-producing singles for other acts. He will also continue to oversee Freshly Squeezed, with up-and-coming producer Tyler Stone handling promotion for the label out of her San Francisco office. Her first project is the "In The Middle" by the San Francisco Sound Outfit featuring Shawn Benson.

Way-out U.K. duo the Dust Brothers will now be known as the Chemical Brothers. The change is part of an effort to avoid confusion with the stateside hip-hop team of the same name. A long-awaited album has been completed and should begin to circulate overseas this spring. We are still anxiously awaiting final word of a U.S. recording agreement, which should be signed shortly. "...The amazing what you might hear whilst wandering through the balls of MCA Records these days. A recent visit included a preview of imminent 12-inchers by R&B heavy-lifters Chante Moore and Gladys Knight. Moore's warmly romantic "This Time" gets a classic Frankie Knuckles treatment that includes sweeping, dramatic strident flourishes, while Knight's deliciously saucy "Next Time" has been glossed into a ballad housed by Darren Friedman and Hex Hector. Both will keep MCA dance VP Bobby Shaw working overtime in the coming weeks. And that does not include the arsenal of baubles that MCA U.K. & R guru Steve Wolfe is about to ship in the next month or so. More on those signings as they are confirmed.

Speaking of Friedman and Hector, the two can take a well-deserved bow for giving the relentlessly giddy "Saturday Night" by Whigfield a much-needed shot of groove depth. Although we admit the Curb/Atlantic single is a guilty pleasure in its original form, the production duo's house-smart mixes give it a hearty kick that also promises more widespread play.

Billboard

Hot Dance Breakouts

FOR WEEK ENDING MARCH 11, 1995

CLUB PLAY

1. HIGHER STATE OF CONSCIOUSNESS
WINGED CREW
2. IF THE HUNGER
THE HUNGER
3. BODY TO BODY (KEEP IT TOUCH)
SHAKES OF LOVE
4. LET ME WHEN THE HUMAN
SHAKES OF LOVE
5. I CAN DO IT BETTER MYSELF
PORNO VT

MAXI-SINGLES SALES

1. SATURDAY NIGHT WHIGFIELD
2. ATOMIC BLONDE OVERGLO
3. I CAN DO IT BETTER MYSELF ALL-ONE BUTT
4. HANDS UP CLUBZONE
5. TEAN SHAWTY TEAN ISHAKI IT
SHAWTY KIDZ ROCK

Sources: Titles with future chart potential, based on club play or sales reported this week.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS

ARTIST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	LABEL & NUMBER/STREETING LABEL	ARTIST
1	3	6	7	*** No. 1 ***	LONDON/BEAT
(2)	4	10	4	COME BACK (JAGGEDTASTY 5415) (Jaggs of No. 1)	BILLIE REY MARTIN
3	6	6	6	EVERLASTING LOVE (CIC 77773)	◆ OLIVIA ERTEN
4	6	6	6	KEEP GIVIN' ME YOUR LOVE (COLUMBIA 77794)	CE CE PENISTON
5	6	6	10	CONTROL (JAGGEDTASTY 5415/AMCA)	◆ TRACI LORDS
6	6	10	6	COLOR OF MY SKIN (CUTTING 317)	SWING 52
7	5	18	2	HANES UP (LOIC 1304)	CLASHMORE
8	18	6	6	NEVER GET ENOUGH (INTERSCOPE 4187) (WARNER) 19106	WINTER LILLES
(9)	13	17	4	PROMISE ME NOTHING (WARNER 925 19500)	RECONCILING
10	2	5	2	YESTERDAY WHEN I WAS MAD (EMI 5451)	◆ PET SHOP BOYS
11	12	36	6	I MUST BE FREE (LOIC 1304/AMCA)	KTM SIMS
12	18	26	6	WHITE LINES (CAPTIVE 11900)	DURAN DURAN
(13)	19	31	6	JUMP FOR JOE (EAST BALL 081)	JOE CARDWELL
18	6	3	13	I DON'T KNOW (DINOS TO THE DANCEFLOOR... PLEASED (MOTOWN 761)	E. G. FULLALOVE
17	18	6	6	GOTTA BE FREE (G-ZONE 440 6055/AND) THE MACK MACHINE FEATURING KAREN BERNICK	◆ SPIRITS
19	10	6	13	DON'T BIRING ME DOWN (MCA 54561)	MARGIE MYLES
18	15	18	6	KEEP ON LOVIN' (418 310)	◆ THE BRAGGOTS
18	5	13	6	SPENDING SOME TIME (DECCA 1000/AMCA) (WARNER) 19106	◆ THE BRAGGOTS
(19)	22	33	4	PAUL'S PAIN (SINCE 1000 12315)	1. BISTOL & M. PICHOTTI PRESENT NIGHTMAN
20	13	7	13	MIL MEANER (IMS-DE-MEANDRO) (EAST BALL 047)	THE MACK VIBE FEATURING JAZZQUELINE
(21)	31	45	3	ATOMIC (CAPTIVE 11900)	◆ RELINCE
22	24	32	5	I LOVE SATURDAY MURKEL (ATRA 6471 1000)	◆ DRAUSE
23	21	26	7	SWAMP FEVER (BOLD/STARS 2005)	DELTA LADY
(24)	38	—	2	THESE SOUNDS FALL INTO MY MIND (HENRY STREET 186)	THE BUCKHEADS
25	30	36	4	SITUATION (INTERSCOPE 4187/ATLANTIC)	TOM JONES
(26)	43	—	2	COITON EYE JOE (BATTERY 46000)	◆ REONEX
(27)	37	48	3	DON'T LAUGH (SOFIT 200 5000000)	WIKKA
28	29	15	14	AWAY FROM HOME (LOIC 1304)	◆ DR. ALBANI
29	25	24	5	WHATNOTSOT (DECCA 1000/AMCA) (WARNER) 19106	GROOVE COLLECTIVE
(30)	41	43	3	WHEN DO I GET TO SING MY WAY? (LOIC 13007)	◆ SPARKS
31	32	37	5	BOTTOM HEAVY (HBM, AMERICA 19024) 1	OMNY TENACIA
(32)	42	47	3	HOW I LOVE HIM (SHIMMY 65000) 1	CYNTHIA
33	27	23	12	SHOW ME WITH LOVE (CRESCENT MOON/SONIC 77700/DECA)	LAGATIA
(34)	47	—	2	HEARTBEAT (LONDON 800 051)	◆ JIMMY SOMERVILLE
(35)	44	—	2	ANOTHER WORRY (FREE 10071)	HOUSE OF GYPSIES FEATURING AL WISE
36	25	13	13	I GET LIFTED (STRICTLY RHYTHM 017)	BARBARA TUCKER
37	29	22	12	DON'T LEAVE ME THIS WAY (GIF 007)	◆ THELMA HUSTON
38	33	29	8	LICK IT & S. (BOLD/STARS 2005)	ROULA
39	36	28	5	CLOSE TO YOU (CURE 001 77007)	◆ FUNK FACTORY
40	38	38	4	I LIKE MOTOWN (PRO) 1	SHANCE
41	28	19	13	I BELIEVE (COMMONWEALTH 5000000)	SIO NATON
42	40	34	8	REAL CRESCENT MOON/SONIC 77700/DECA	DONNA ALLEN
43	35	30	10	I FEEL LOVE (WHITE LILLES/AMERICA 4187) (WARNER) 19106	◆ MESSIAN
(44)	NEW	1	1	MY LOVE IS DEEP (METRY 004)	SARA PARKER
(45)	NEW	1	1	SATURDAY NIGHT CURSE (77000/ATLANTIC)	◆ WHIGFIELD
46	23	11	13	CALL ME (ELECTRA 643 72005)	OLE-LITE
(47)	50	—	2	KEY OF LIFE (AMCA 1232)	MICHELLE WILSON
(48)	NEW	1	1	BEATDOME STORY (MAGNETIC 4187) (WARNER) 19106	MADONNA
49	45	35	6	JUST CAN'T TAKE IT (ELECTRA 613)	REGGIE ROUGH FEATURING ANNETTE TAYLOR
50	34	25	15	WITCH GONTER (STRICTLY RHYTHM 12296)	ARMANDO VAN LON

*** POWER PICKUP ***

◆ RELINCE

◆ DRAUSE

◆ DELTA LADY

◆ THE BUCKHEADS

◆ TOM JONES

◆ REONEX

◆ WIKKA

◆ DR. ALBANI

◆ GROOVE COLLECTIVE

◆ SPARKS

◆ OMNY TENACIA

◆ CYNTHIA

◆ LAGATIA

◆ JIMMY SOMERVILLE

◆ HOUSE OF GYPSIES FEATURING AL WISE

◆ BARBARA TUCKER

◆ THELMA HUSTON

◆ ROULA

◆ FUNK FACTORY

◆ SHANCE

◆ SIO NATON

◆ DONNA ALLEN

◆ MESSIAN

◆ SARA PARKER

◆ WHIGFIELD

◆ OLE-LITE

◆ MICHELLE WILSON

◆ MADONNA

◆ REGGIE ROUGH FEATURING ANNETTE TAYLOR

◆ ARMANDO VAN LON

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SURVEY OF POS. POINT OF SALES EQUIPPED RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO DISCOUNTS, INC. (SOURCES: DISCOUNTS, INC.)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	LABEL & NUMBER/STREETING LABEL	ARTIST
(1)	NEW	1	1	*** No. 1/HOT SHOT DEBUT ***	◆ 2FAC
2	2	1	5	DEAR MAMA (MCA 100 0000000)	◆ BRANDY
3	11	3	8	BIG FLOPPY WARNING (MCA 100 0000000)	◆ THE NOTORIOUS B.I.G.
4	2	23	5	IF YOU LOVE ME (MCA 100 0000000)	◆ BROWNSTONE
5	2	10	4	THIS IS HOW WE DO IT (MCA 100 0000000)	◆ MONTELL JORDAN
6	2	10	4	CANDY KUM (MCA 100 0000000)	◆ SOUL FOR REAL
(7)	RE-ENTRY	12	7	WHAT I NEED (MCA 100 0000000)	◆ CRYSTAL WATERS
8	6	18	6	FREAK LINE (MCA 100 0000000)	◆ ASHIA HOWARD
9	4	4	10	CREEP (MCA 100 0000000)	◆ TUC
10	7	4	6	GET LIFTED (MCA 100 0000000)	◆ KETHI MURPHY
(11)	NEW	1	1	KEEP GIVIN' ME YOUR LOVE (COLUMBIA 77794)	CE CE PENISTON
(12)	20	—	2	PUT IT ON (COLUMBIA 77794)	◆ BIG L
13	18	16	10	MAD (MCA 100 0000000)	◆ CHAMEL LIVE
14	18	2	4	RELEASE YU DUFF (MCA 100 0000000)	◆ METHOD MAN
19	19	10	33	ANOTHER NIGHT (MCA 100 0000000)	◆ REAL MICOZY
19	19	10	33	GET DOWN (MCA 100 0000000)	◆ CRUG KAKA
17	10	6	4	CAN'T WAIT (MCA 100 0000000)	◆ REDMAN
18	6	4	6	BROOKLYN 200 (MCA 100 0000000)	◆ CL DIRTY EASTARD
18	19	17	17	THE RHYTHM OF THE NIGHT (MCA 100 0000000)	◆ CORONA
20	12	4	7	TOUR IT (MCA 100 0000000)	◆ CAPLETON
21	9	13	14	WHUTCHA WANT (MCA 100 0000000)	◆ NINE
(22)	48	—	2	COTTON EYE JOE (MCA 100 0000000)	◆ REDNEX
(23)	NEW	1	1	PEOPLE DON'T BELIEVE (MCA 100 0000000)	◆ SCARFACE FLAT ICE CUBE
24	15	16	21	DRAGNER (MCA 100 0000000)	◆ LOVE JOE
(25)	NEW	1	1	YOUR LOVING ARMS (MCA 100 0000000)	BLUE RAY MARTIN
(26)	34	—	2	I LIKE (MCA 100 0000000)	◆ SHETTA RANCE
(27)	31	36	7	LOCK IT (MCA 100 0000000)	◆ ROULA
(28)	NEW	1	1	WHAT I AFTER (MCA 100 0000000)	◆ LORDS OF THE UNDERGROUND
(29)	NEW	1	1	EVERYTIME YOU TOUCH ME (MCA 100 0000000)	◆ MOBY
30	21	17	10	NUTTH BUT FLAVOR (MCA 100 0000000)	◆ FUNKMASTER FLEX & THE GHETTO CELERS
31	24	—	7	WHERE I WANNA BE (MCA 100 0000000)	◆ MESSIOS
32	28	19	8	EVERLASTING LOVE (MCA 100 0000000)	◆ GLORIA ESTEFAN
(33)	49	22	8	MOVE IT LIKE THIS (MCA 100 0000000)	◆ K7
34	26	—	2	THANK YOU (MCA 100 0000000)	◆ BOYZ II MEN
(35)	42	30	12	KITTY KITTY (MCA 100 0000000)	◆ 69 BOY
36	23	26	5	THINK OF ME (MCA 100 0000000)	◆ LISHER
(37)	RE-ENTRY	1	1	SAY HIGH (MCA 100 0000000)	◆ NEWTON
(38)	NEW	1	1	CLOSE TO YOU (MCA 100 0000000)	◆ FUNK FACTORY
39	41	25	3	REMEMBER ME (MCA 100 0000000)	◆ OK BUSHY BROS
(40)	NEW	1	1	TOTAL ECLIPSE OF THE HEART (MCA 100 0000000)	◆ NICK FRENCH
41	17	20	12	SUPA STAR (MCA 100 0000000)	◆ GROUP HOME
42	25	36	11	TAKE A BOW (MCA 100 0000000)	◆ MADONNA
43	29	28	3	FOE THE LOVE OF S. (MCA 100 0000000)	◆ BONE THUGS N HARMONY/EAZY-E
43	35	29	14	BEFORE I LET YOU GO (MCA 100 0000000)	◆ BLACKSTREET
45	35	48	5	ON YEAH! (MCA 100 0000000)	◆ ROTTIN RAZZELS
46	47	—	2	AMOR (MCA 100 0000000)	◆ 2 IN A ROOM
47	22	31	10	THE GET IT ON (MCA 100 0000000)	◆ SHABBA RANKS
(48)	NEW	1	1	LIFT ME UP (MCA 100 0000000)	M-FIVE FEATURING BRAD RAKER
49	44	30	19	BRING THE PAIN (MCA 100 0000000)	◆ METHUEN
50	32	—	2	HAPPY MAN (MCA 100 0000000)	◆ MICHAEL WATFORD

◆ Titles with the greatest sales of club play releases this week. ◆ Video availability. Catalog number is for vinyl, maxi-single, or cassette; maxi-single if vinyl is unavailable. ◆ Vinyl maxi-single availability. ◆ CD only. ◆ Single availability. ◆ 1995. Billboard/95 Communications.



traci lords

1000 Fires

Her Debut Album
Featuring The No. 2 Dance Smash

radio

Single Produced By Juno Reactor For MCT
Remixes By The Overlords, DJ Digit And DJ E FX

Management: Juliet Green And Alan Siegel

Country Academy Cites Nominees

Alan Jackson Named In Six Categories

BY EDWARD MORRIS

NASHVILLE—Alabama, Garth Brooks, Brooks & Dunn, Alan Jackson, and Reba McEntire are the finalists for the Academy of Country Music's entertainer of the year award. Most of the academy's nominees were announced Feb. 27. The video-of-the-year candidates will be revealed following the academy's board of directors meeting March 4.

Final ballots will be mailed to academy members March 20, and the winners will be announced at the ACM Awards show, May 10, which again will be broadcast on NBC-TV.

Here are the other finalists:
Female vocalist—Mary Chapin Carpenter, Faith Hill, Patty Loveless, Reba McEntire, Pam Tillis.
Male vocalist—Garth Brooks, Joe Diffie, Vince Gill, Alan Jackson, George Strait.

Vocal duet—John Anderson & Tracy Lawrence, Brooks & Dunn, George Jones & Alan Jackson, Con-

way Twitty & Sam Moore, Trisha Yearwood & Aaron Neville.

Vocal group—Alabama, Diamond Rio, Little Texas, the Mavericks, Sawyer Brown.

New female vocalist—Lisa Brokop, Victoria Shaw, Chely Wright.

Male vocal vocalist—David Ball, John Berry, Tim McGraw.

New vocal group or duet—the Mavericks, the Tractors, John & Audrey Wiggins.

Single record—"Don't Take The Girl," Tim McGraw; "I Swear," John Michael Montgomery; "Livin' On Love," Alan Jackson; "Third Rock From The Sun," Joe Diffie; "Tryin' To Get Over You," Vince Gill.

Song of the year—"Don't Take The Girl," recorded by Tim McGraw, written by Craig Martin and Larry Johnson; "How Can I Help You Say Goodbye," Patty Loveless, written by Burton B. Collins and Karen Taylor-Good; "I Swear," John Michael Montgomery, written by Frank J. Myers and Gary Baker; "Livin' On Love,"

recorded and written by Alan Jackson; "When Love Finds You," Vince Gill, written by Vince Gill and Michael Omartian.

Album of the year—"In Pieces," Garth Brooks; "Not A Moment Too Soon," Tim McGraw; "Stones In The Road," Doreen Chandler Carpenter; "When Love Finds You," Vince Gill; "Who I Am," Alan Jackson.

In addition to these, awards will be presented to top instrumentalists, radio station, disc jockey, country night club, and talent buyer/promoter. Special honors include the Academy's Pioneer Award and the Jim Reeves Memorial Award.



Well-Placed Faith. Faith Hill, in middle, accepts a platinum plaque for her debut album, "Take Me As I Am," from her mentor and former employer, Reba McEntire. Joining in the celebration, from left, are Jim Ed Norman, president of Warner/Reprise Nashville; Hill's producer, Scott Hendricks; and Martha Sharp, senior VP, Warner/Reprise Nashville.

NEA Honors BM Chief Frances Preston

Chet Atkins, Others In Acoustic Toast To Trailblazer

FRANCES FOREVER: Good will and enclumens abounded at the Nashville Entertainment Assn.'s Feb. 22 soiree to honor Frances Preston. The association staged the affair to present the BMI chief with its Master Award. Calling her "a nurturer and advocate" for the music community, host Dan Miller asserted that Preston was "a trailblazer (for women) long before there was a women's movement." He chronicled her rise from a seasonal job at radio station WSM Nashville to that of a world leader in music. Irving Vaughn, one of her early bosses at WSM, recalled her as "a most astute and discerning young lady" and observed in mock-relief that if she had stayed (at the station), it's quite possible that "Red [Weirdo] and I would have never ascended to its presidency." (Weirdo is now president/CMO of Gaylord Entertainment.) Preston, Vaughn proclaimed to the thoroughly assenting room, is "the classiest of class acts."

At the core of the evening were solo acoustic performances by four of Preston's friends: Chet Atkins, Alabama's Steve Owens, Gary Owens, and Mac Davis. The droll and despond Atkins agreed with the prevailing sentiment that Preston had done a lot for the music industry, but, he added, "I want you to know I've done a lot for her." Owen told the crowd that every time Preston sees him, she asks, "What've you been writing?" Then, his voice almost breaking, he added, "I remember, Frances, when nobody cared what I wrote." Atkins played "Happy Again" and Owens sang "Feels So Right," their own compositions. Morris endangered the crystalline with his mighty version of "Wind Beneath My Wings." Davis reworked a verse of his "I Believe In Music" to praise Preston and invited everyone to sing along.

Among the other celebrants were new Tennessee Gov. Don Sundquist, Tracy Lawrence, and former indie-label heads Charlie Chase (Comcast) and Alan Bernard (MTM). Vice President Al Gore pored in his greetings.

A VOICE BEHIND THE LINES: Charles G. Day, the president of Battelle/Reids Community Television in Nashville, has asked the Canadian Radio-television & Telecommunications Commission to restore CMT to its list of eligible satellite services. In a letter to the secretary-general of the CRTC dated Feb. 16, Day asserts, "Our cable system had carried CMT for more than five years to the great satisfaction of our subscribers."

The CRTC's decision to remove CMT from the Lists and

CMT's actual removal on Jan. 1, 1995, we have received numerous calls and letters from subscribers complaining of such removal and urging CMT's reinstatement on the Lists. "No word yet on CRTC's response."

MAKING THE ROUNDS: If you enter it, they will come: Hundreds of ravenous fans showed up at Nashville's Belmont Cinema for the premiere of Turner Network Television's "The Good Old Boys"—and the simultaneous unveiling of a first-rate buffet. Although the movie's co-stars—Tommy Lee Jones and Sissy Spacek—were not on hand for the festivities, its musical director, John McEuen, was. During his prescreening remarks, McEuen apostrophized Doug Dillard in the audience and told the crowd that it was Dillard who inspired him to get to music in the first place.

Liberty Media Corp., a subsidiary of TCI, has formed Americana Television Productions in Branson, Mo. to generate original television programming. Stanley E. Hitchcock will serve as president, and William Airy will be its managing director. The company has already acquired the nearly 600 hours of programming created for the former Americana Television Network, which

Hitchcock also headed. Donna Hilley, president/CEO of Sony Music Publishing/Nashville, Tim DuBois, president of Arista Records/Nashville, and Mike Curb, chairman of Curb Records, will jointly chair a campaign to raise \$2 million within the music industry for Belmont University's music business program. Terry Jennings has established the Vance Management Co. in Nashville. His first two clients are Knifewing Segura and Georgia Heartbeat.

Marty Stuart now has a Nashville trophy car that bears his name. It's called "The Marty Party" car. And while we're on the subject of street-related honors, we're happy to report that singer Leroy Van Dyke has had a street named for him in his hometown of Seaside, Mo. —Although his duties at the label have been curtailed, former GM Bruce Greenberg tells Scene he is officially with Liberty Records until March 31. Network Ink, the Nashville-based publicity company, has added two new staffers: Jim Hester and Ashley Ollinger.

SIGNINGS: Mercury Records' Wesley Dennis to Chet Atkins, for exclusive worldwide booking. —Firefall to Entertainment Artists for exclusive worldwide booking.

BILLY MONTANA'S BACK ON MAGNATONE

(Continued from page 10)

Throughout the Warner years, Montana continued to live in New York. But when the label dropped him, he moved to Nashville and tried his luck as a songwriter—even though none of his chart singles had been his own compositions.

"I was kind of burned out on the artist thing," Montana says. "I wrote a song that I pitched to Diana Maher, Brent's daughter, who was running his publishing company—this was like after just two or three months in town. She loved it and played it for Brent. He loved it and put it on *Back for the Judds* [whom he then produced]. I thought, 'I was on my way. I started picking out houses. But [the Judds] didn't want to cut the song.'"

Montana then signed to write for Merit Music, and, when that company was sold, moved on to a staff writing job at Little Big Town Music. After two years, Little Big Town decided to renew his contract. So he pitched himself to Maher's publishing company and signed with it in January 1994.

"This was before any of the Magnatone stuff had come down," Montana says. "But I was ready to be in town again. I had gone to some showcases and started envisioning what I would do if I was on stage... So my intent was to get a major-label deal somewhere—maybe do five or six sides and just get something going."

Shortly after that, the Magnatone relationships started to develop. And then, as I saw the people that they were putting into place, and that the budgets were better than they would have been at major labels, I was glad to sign with them. This was last fall."

Says Maher, "I'd been aware of Billy's songwriting for a long time, and I've always loved his voice. When it was brought to my attention that we could sign him as a writer and as an artist, I wanted to jump on it... Everybody has his own time, and I think this is Billy's time... His vocals are great, the songs are great, and the musicians really stepped up and got excited about working with him."

Montana co-wrote nine of the 10 songs on "No Yesterday," four of them with Dave Plant, the only member of the defunct Long Shots band now working with Montana.

Bob Burwell, Magnatone's VP of marketing, reports that Montana is in the middle of a 13-week radio tour that will take him to about 140 stations. And on March 11, Magnatone will bring more than 100 radio station reps, retail accounts, and entertainment reporters to Copper Mountain, Colo., for a formal "Billy Montana presentation" and six weekend.

Burwell says that "nearly every station" Montana visits knows his Warner Bros. singles and that "a lot" of the stations still play them. "Everywhere you go, that's one of the first things they talk about," Burwell adds.

(Continued on page 26)

Rich & Country. Barbara Mandrell shows TV host Robin Leach an autographed support log in her Nashville home for a segment on "Lifestyles Of The Rich And Famous."

RANK				LAST WEEK	WEEKS ON CHART	TITLE (ORIGINAL ALBUM/COMPANY)	ARTIST		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (ORIGINAL ALBUM/COMPANY)	ARTIST						
1	2	3	4				5	6					7	8	9	10	11	12	13
1	2	4	12			***No.1*** YOU CAN'T MAKE A HEART LOVE NOBODY (JAY-Z & THE BLACK ALBUM)	1	WEEK IN NO. 1	GEORGE STRAIT (JAY-Z & THE BLACK ALBUM)	36	39	8	I BRAKE FOR BRUNETTES (JAY-Z & THE BLACK ALBUM)	36	39	8	REHIT AKA (JAY-Z & THE BLACK ALBUM)		
2	3	16	15			AS ANY FOOL CAN SEE (JAY-Z & THE BLACK ALBUM)	2		TRACY LAWRENCE (JAY-Z & THE BLACK ALBUM)	37	11	17	THE FIRST STEP (JAY-Z & THE BLACK ALBUM)	37	11	17	TRACY BRYAN (JAY-Z & THE BLACK ALBUM)		
3	3	3	14			BEND IT UNTIL IT BREAKS (JAY-Z & THE BLACK ALBUM)	3		JOHN ANDERSON (JAY-Z & THE BLACK ALBUM)	38	35	32	NOT A MOMENT TOO SOON (JAY-Z & THE BLACK ALBUM)	38	35	32	TIM MCGRAW (JAY-Z & THE BLACK ALBUM)		
4	8	6	9			THIS WOMAN AND THIS DREAM (JAY-Z & THE BLACK ALBUM)	4		CLAY WALKER (JAY-Z & THE BLACK ALBUM)	39	59	2	I CAN LOVE YOU LIKE THAT (JAY-Z & THE BLACK ALBUM)	39	59	2	JOHN MICHAEL MONTGOMERY (JAY-Z & THE BLACK ALBUM)		
5	8	13	11			WHEREVER YOU GO (JAY-Z & THE BLACK ALBUM)	5		CLINT BLACK (JAY-Z & THE BLACK ALBUM)	40	41	43	WHOLE BIRD HAVE YOUR FEATHERS BEEN UNDER (JAY-Z & THE BLACK ALBUM)	40	41	43	SHAWNA TWINS (JAY-Z & THE BLACK ALBUM)		
6	8	2	11			FOR A CHANGE (JAY-Z & THE BLACK ALBUM)	6		NEAL MCCOY (JAY-Z & THE BLACK ALBUM)	41	38	34	GOING THROUGH THE BIG D (JAY-Z & THE BLACK ALBUM)	41	38	34	MARK CHESNUT (JAY-Z & THE BLACK ALBUM)		
7	8	8	10			OLD ENOUGH TO KNOW BETTER (JAY-Z & THE BLACK ALBUM)	7		WADE HARRIS (JAY-Z & THE BLACK ALBUM)	42	34	23	MI VIDA LOCA (MY CRAZY LIFE) (JAY-Z & THE BLACK ALBUM)	42	34	23	FAM TILL (JAY-Z & THE BLACK ALBUM)		
8	8	19	9			THINKING ABOUT YOU (JAY-Z & THE BLACK ALBUM)	8		TRISHA YEAHWOOD (JAY-Z & THE BLACK ALBUM)	43	31	19	TILL YOU LOVE ME (JAY-Z & THE BLACK ALBUM)	43	31	19	REBA COUNTRY (JAY-Z & THE BLACK ALBUM)		
9	24	16	12			AMY'S BACK IN AUSTIN (JAY-Z & THE BLACK ALBUM)	9		LITTLE TEXAS (JAY-Z & THE BLACK ALBUM)	44	33	38	TITLE HOUSES (JAY-Z & THE BLACK ALBUM)	44	33	38	DOUG STOUT (JAY-Z & THE BLACK ALBUM)		
10	16	19	15			UPSTAIRS DOWNTOWN (JAY-Z & THE BLACK ALBUM)	10		JOEY KEITH (JAY-Z & THE BLACK ALBUM)	45	47	50	BETWEEN THE TWO OF THEM (JAY-Z & THE BLACK ALBUM)	45	47	50	TANYA TUCKER (JAY-Z & THE BLACK ALBUM)		
11	13	13	12			BETWEEN AN OLD MEMORY AND ME (JAY-Z & THE BLACK ALBUM)	11		TRAVIS TRITT (JAY-Z & THE BLACK ALBUM)	46	51	62	3	GOING GET A LIFE (JAY-Z & THE BLACK ALBUM)	46	51	62	MARK CHESNUT (JAY-Z & THE BLACK ALBUM)	
12	14	14	15			SOMEWHERE IN THE VICINITY OF THE HEART (JAY-Z & THE BLACK ALBUM)	12		SHERMANDANIELSON (JAY-Z & THE BLACK ALBUM)	47	50	55	3	STAY FOREVER (JAY-Z & THE BLACK ALBUM)	47	50	55	HAL KETCHUM (JAY-Z & THE BLACK ALBUM)	
13	16	19	13			DOWN IN FLAMES (JAY-Z & THE BLACK ALBUM)	13		BLACKHAWK (JAY-Z & THE BLACK ALBUM)	48	54	56	5	LOOKING FOR THE LIGHT (JAY-Z & THE BLACK ALBUM)	48	54	56	ROCK RIVER (JAY-Z & THE BLACK ALBUM)	
14	8	8	15			MY KIND OF GIRL (JAY-Z & THE BLACK ALBUM)	14		COLLIER RAYE (JAY-Z & THE BLACK ALBUM)	49	54	51	6	BAD DOG, NO DISCUIT (JAY-Z & THE BLACK ALBUM)	49	54	51	DARON ROBERTSON (JAY-Z & THE BLACK ALBUM)	
15	13	24	9			WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (JAY-Z & THE BLACK ALBUM)	15		WINCE GIDD (JAY-Z & THE BLACK ALBUM)	50	49	44	18	I'VE NEVER FORGOTTEN MY HEART (JAY-Z & THE BLACK ALBUM)	50	49	44	BROOKS & DUNN (JAY-Z & THE BLACK ALBUM)	
16	13	21	9			WHAT'LL YOU DO ABOUT ME (JAY-Z & THE BLACK ALBUM)	16		DOUG SUPERMAN (JAY-Z & THE BLACK ALBUM)	51	62	71	3	SHE FEELS LIKE A BRAND NEW MAN TONIGHT (JAY-Z & THE BLACK ALBUM)	51	62	71	AARON TROTT (JAY-Z & THE BLACK ALBUM)	
17	14	22	17			LIPSTICK PROMISES (JAY-Z & THE BLACK ALBUM)	17		GEORGE DUCAS (JAY-Z & THE BLACK ALBUM)	52	71	2	1	FAITH IN ME, FAITH IN YOU (JAY-Z & THE BLACK ALBUM)	52	71	2	DOUG STOUT (JAY-Z & THE BLACK ALBUM)	
18	21	28	5			***AIRPOWER*** SO HELP ME GIRL (JAY-Z & THE BLACK ALBUM)	18		JOE DIFFIE (JAY-Z & THE BLACK ALBUM)	53	55	16	6	THE ROE STROKES (JAY-Z & THE BLACK ALBUM)	53	55	16	GARTH BROOK (JAY-Z & THE BLACK ALBUM)	
19	26	38	4			***AIRPOWER*** THE HEART IS A LONELY HUNTER (JAY-Z & THE BLACK ALBUM)	19		REBA MCENTIRE (JAY-Z & THE BLACK ALBUM)	54	57	64	4	ANYWAY THE WIND BLOWS (JAY-Z & THE BLACK ALBUM)	54	57	64	BROTHER PAUL (JAY-Z & THE BLACK ALBUM)	
20	31	40	5			***AIRPOWER*** GIVE ME ONE MORE SHOT (JAY-Z & THE BLACK ALBUM)	20		ALABAMA (JAY-Z & THE BLACK ALBUM)	55	61	63	6	SEA DR COBBOY TALKS (JAY-Z & THE BLACK ALBUM)	55	61	63	CHARLIE VIGOR (JAY-Z & THE BLACK ALBUM)	
21	22	25	5			***AIRPOWER*** LOOK WHAT FOLLOWED ME HOME (JAY-Z & THE BLACK ALBUM)	21		DAVID BAL (JAY-Z & THE BLACK ALBUM)	56	70	3	3	WHEN YOU SAY NOTHING AT ALL (JAY-Z & THE BLACK ALBUM)	56	70	3	ALUSON KASLEY & UNION STATE (JAY-Z & THE BLACK ALBUM)	
22	29	37	5			***AIRPOWER*** THE BOX (JAY-Z & THE BLACK ALBUM)	22		RANDY TRAVIS (JAY-Z & THE BLACK ALBUM)	57	65	66	4	SOMEbody WILL (JAY-Z & THE BLACK ALBUM)	57	65	66	TERRY MCORIE & THE RHINO (JAY-Z & THE BLACK ALBUM)	
23	23	24	14			TRUE TO HIS WORD (JAY-Z & THE BLACK ALBUM)	23		BOY HOWARD (JAY-Z & THE BLACK ALBUM)	58	66	65	17	ANGELS AMONG US (JAY-Z & THE BLACK ALBUM)	58	66	65	17	ANGELS AMONG US (JAY-Z & THE BLACK ALBUM)
24	30	36	6			BUBBA HAYES (JAY-Z & THE BLACK ALBUM)	24		DUNWOODY (JAY-Z & THE BLACK ALBUM)	59	66	65	17	LOVE IS NOT A THING (JAY-Z & THE BLACK ALBUM)	59	66	65	17	LOVE IS NOT A THING (JAY-Z & THE BLACK ALBUM)
25	24	24	12			LOOK AT ME NOW (JAY-Z & THE BLACK ALBUM)	25		BRYAN WHITE (JAY-Z & THE BLACK ALBUM)	60	66	65	17	I CAN BRING HER BACK (JAY-Z & THE BLACK ALBUM)	60	66	65	17	I CAN BRING HER BACK (JAY-Z & THE BLACK ALBUM)
26	24	33	9			THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (JAY-Z & THE BLACK ALBUM)	26		LARI WHITE (JAY-Z & THE BLACK ALBUM)	61	72	2	2	YOU DIDN'T MISS A THING (JAY-Z & THE BLACK ALBUM)	61	72	2	2	YOU DIDN'T MISS A THING (JAY-Z & THE BLACK ALBUM)
27	16	5	18			HERE I AM (JAY-Z & THE BLACK ALBUM)	27		PATY LOWELLE (JAY-Z & THE BLACK ALBUM)	62	72	2	2	LOSING YOUR LOVE (JAY-Z & THE BLACK ALBUM)	62	72	2	2	LOSING YOUR LOVE (JAY-Z & THE BLACK ALBUM)
28	20	7	17			THIS TIME (JAY-Z & THE BLACK ALBUM)	28		SAVYER BROWN (JAY-Z & THE BLACK ALBUM)	63	72	2	2	WHERE I USED TO HAVE A HEART (JAY-Z & THE BLACK ALBUM)	63	72	2	2	WHERE I USED TO HAVE A HEART (JAY-Z & THE BLACK ALBUM)
29	13	6	14			TENDER WHEN I WANT TO BE (JAY-Z & THE BLACK ALBUM)	29		MARY CHAPIN CARPENTER (JAY-Z & THE BLACK ALBUM)	64	72	2	2	WORKIN' MAN BLUES (JAY-Z & THE BLACK ALBUM)	64	72	2	2	WORKIN' MAN BLUES (JAY-Z & THE BLACK ALBUM)
30	32	41	5			SONG FOR THE LIFE (JAY-Z & THE BLACK ALBUM)	30		ALAN JACKSON (JAY-Z & THE BLACK ALBUM)	65	72	2	2	YEAH BUDDY (JAY-Z & THE BLACK ALBUM)	65	72	2	2	YEAH BUDDY (JAY-Z & THE BLACK ALBUM)
31	25	29	16			LITTLE BY LITTLE (JAY-Z & THE BLACK ALBUM)	31		JAMES HUNTER (JAY-Z & THE BLACK ALBUM)	66	72	2	2	BLACK DRESSES (JAY-Z & THE BLACK ALBUM)	66	72	2	2	BLACK DRESSES (JAY-Z & THE BLACK ALBUM)
32	43	60	4			LITTLE MISS HONKY TONK (JAY-Z & THE BLACK ALBUM)	32		BROOKS & DUNN (JAY-Z & THE BLACK ALBUM)	67	72	2	2	TOUGHER THAN THE REST (JAY-Z & THE BLACK ALBUM)	67	72	2	2	TOUGHER THAN THE REST (JAY-Z & THE BLACK ALBUM)
33	42	57	3			REFRID DREAMS (JAY-Z & THE BLACK ALBUM)	33		TIM MCGRAW (JAY-Z & THE BLACK ALBUM)	68	72	2	2	TRYIN' TO GET UP NEW ORLEANS (JAY-Z & THE BLACK ALBUM)	68	72	2	2	TRYIN' TO GET UP NEW ORLEANS (JAY-Z & THE BLACK ALBUM)
34	44	58	8			THE KEEPER OF THE STARS (JAY-Z & THE BLACK ALBUM)	34		TRACY BRYAN (JAY-Z & THE BLACK ALBUM)	69	72	2	2	THE MAVERICKS (JAY-Z & THE BLACK ALBUM)	69	72	2	2	THE MAVERICKS (JAY-Z & THE BLACK ALBUM)
35	37	42	7			I SHOULD HAVE BEEN TRUE (JAY-Z & THE BLACK ALBUM)	35		THE MAVERICKS (JAY-Z & THE BLACK ALBUM)	70	72	2	2	THE MAVERICKS (JAY-Z & THE BLACK ALBUM)	70	72	2	2	THE MAVERICKS (JAY-Z & THE BLACK ALBUM)

• ALAN JACKSON	14	13	13	13
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[illegible]

◆Videochip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.



DEAR COUNTRY RADIO:

I HEARD ABOUT ALL THE EVENTS YOU

HELD TO CELEBRATE MY BIRTHDAY.

YOU HAVE ALWAYS BEEN A FRIEND

TO ME. PLEASE DON'T FORGET US

ON OUR TIME OFF, AND BY THE WAY,

I'M HEARING MORE OF OUR MUSIC

ON THE RADIO THAN I EVER HAVE,

INCLUDING THE OLD STUFF.

THANKS FOR THAT.

GOD BLESS YOU AND YOURS,

Nash

TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL, STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SOUNDSCAN**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	ALBUM	WKS. ON CHART	TITLE	PEAK POSITION
				1. NUMBER OF DISTRIBUTING LISTS (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)			
				No. 1		THE HITS	1
1	1	11	GARTH BROOKS	LIBERTY BELL (12 WKS. ON CHART)	1	THE HITS	1
2	3	2	TIM MCGRAW	LIBERTY BELL (12 WKS. ON CHART)	2	NOT A MOMENT TOO SOON	1
3	5	2	TRISHA YEARWOOD	MCA 1201 (10 WKS. ON CHART)	3	THINKIN' ABOUT YOU	1
4	4	59	JEFF FOWKERTY	WARRNER BROS. 45314 (9 WKS. ON CHART)	4	YOU MIGHT SEE A REDNECK IF...	1
5	4	3	THE TRACTORS	MCA 1054 (9 WKS. ON CHART)	5	THE TRACTORS	2
6	8	7	CLAY WALKER	LIBERTY BELL (12 WKS. ON CHART)	6	IF I COULD MAKE A LIVING	6
7	7	5	SAWYER BROWN	CURB 7269 (9 WKS. ON CHART)	7	GREATEST HITS 1990-1995	5
8	6	35	ALAN JACKSON	ARISTA 18759 (10 WKS. ON CHART)	8	WHY I AM I	1
9	9	19	GEORGE STRAIT	MCA 11067 (9 WKS. ON CHART)	9	READ ON	1
10	8	8	REBA MCKENTRE	MCA 10504 (10 WKS. ON CHART)	10	READ MY MIND	2
11	13	10	NEL MCORY	ATLANTIC 82777 (10 WKS. ON CHART)	11	YOU GOTTA LOVE THAT	10
12	16	19	TRACY BRADY	MCA 10591 (10 WKS. ON CHART)	12	NO ORDINARY MAN	12
13	12	11	JOE DIFFIE	CPC 64537 (10 WKS. ON CHART)	13	THIRD ROCK FROM THE SUN	6
14	11	12	MARY CHAPIN CARPENTER	COLUMBIA 64277 (10 WKS. ON CHART)	14	STONES IN THE ROAD	1
15	14	16	VINCE GILL	MCA 11047 (10 WKS. ON CHART)	15	WHEN LOVE FINDS YOU	2
16	18	17	THE NAVERICKS	MCA 10961 (10 WKS. ON CHART)	16	WHAT A DYING SHAME	6
17	17	15	ALABAMA	MCA 64410 (10 WKS. ON CHART)	17	GREATEST HITS VOL. 3	12
				Heatseeker Impact			
18	20	31	ALISON KRAUSS	REVEREND & THE RIVER (10 WKS. ON CHART)	18	NOW THAT I'VE FOUND YOU A COLLECTION	18
19	15	13	BROOKS & DUNN	ARISTA 18765 (10 WKS. ON CHART)	19	WAITIN' ON SUNSHINE	1
20	19	27	JOHN MICHAEL MONTGOMERY	ATLANTIC 82594 (10 WKS. ON CHART)	20	KICKUP IT UP	1
21	22	18	DAVID BALL	WARRNER BROS. 45052 (9 WKS. ON CHART)	21	THINKIN' PROBLEM	1
22	21	23	WADIE HAYES	COLUMBIA 64152 (10 WKS. ON CHART)	22	OLD ENOUGH TO KNOW BETTER	21
23	23	16	HANK WILLIAMS, JR.	CURB MFG 7700 (10 WKS. ON CHART)	23	HOLD WILD	14
24	24	22	PAM TILLIS	ARISTA 18768 (10 WKS. ON CHART)	24	SWEETHEART'S DANCE	6
25	26	24	TRACY LAWRENCE	ATLANTIC 82644 (10 WKS. ON CHART)	25	I SEE IT NOW	3
26	25	20	JOHN BERRY	LIBERTY BELL (12 WKS. ON CHART)	26	JOHN BERRY	13
27	29	26	BLACKHAWK	LIBERTY 14770 (9 WKS. ON CHART)	27	BLACKHAWK	15
28	28	25	LARRY WHITE	MCA 64390 (9 WKS. ON CHART)	28	WISNES	28
29	30	32	DIAMOND RING	ARISTA 14714 (9 WKS. ON CHART)	29	LOVE A LITTLE STRONGER	1
30	27	75	REBA MCKENTRE	MCA 10506 (10 WKS. ON CHART)	30	GREATEST HITS VOLUME TWO	4
31	32	17	PAITH HALL	WARRNER BROS. 45049 (9 WKS. ON CHART)	31	TIME HE AS I AM	1
32	31	24	CLAY ECKART	MCA 64419 (10 WKS. ON CHART)	32	ONE EMOTION	8
33	37	36	SHENANDOAH	LIBERTY 12109 (10 WKS. ON CHART)	33	IN THE VICINITY OF THE HEART	33
34	38	22	TOBY KEITH	POLYDOR 52447 (10 WKS. ON CHART)	34	BOONTHORN	1
35	39	129	GEORGE STRAIT	MCA 10851 (10 WKS. ON CHART)	35	PURE COUNTRY (SOUNDTRACK)	8
36	35	33	PATTY LOVELESS	CPC 64180 (10 WKS. ON CHART)	36	WHEN FALLING ANGELS FLY	8
				Greatest Gainer			
37	56	49	GEORGE JONES	MCA 10596 (10 WKS. ON CHART)	37	BROOKLYN'S BURN SESSIONS	23

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	ALBUM	WKS. ON CHART	TITLE	PEAK POSITION
				1. NUMBER OF DISTRIBUTING LISTS (SUGGESTED LIST PRICE OR EQUIVALENT)			
				Pacesetter		THE WOMAN IN ME	38
38	39	31	SHANIA TWAIN	LIBERTY BELL (12 WKS. ON CHART)	38	THE WOMAN IN ME	38
39	39	31	THE TRACTORS	WARRNER BROS. 45314 (9 WKS. ON CHART)	39	KICK A LITTLE	10
40	36	32	DOUG STONE	CPC 64033 (10 WKS. ON CHART)	40	GREATEST HITS VOLUME 1	29
41	38	36	ALAN JACKSON	ARISTA 18759 (10 WKS. ON CHART)	41	A LOT ABOUT LUVIN' (AND A LITTLE 'BOUT LOVIN')	1
42	41	42	ALAN JACKSON	COLUMBIA 64610 (10 WKS. ON CHART)	42	COME ON COME ON	6
43	45	41	BILLY RAY CYRUS	MERCURY 57061 (10 WKS. ON CHART)	43	STORM IN THE HEARTLAND	11
44	43	46	BROOKS & DUNN	ARISTA 18716 (10 WKS. ON CHART)	44	HARD WORKIN' MAN	2
45	46	44	BROOKS & DUNN	ARISTA 18658 (9 WKS. ON CHART)	45	BRAND NEW MAN	3
46	48	50	VARIOUS ARTISTS	EMCA 64161 (10 WKS. ON CHART)	46	KEITH WHITLEY'S TRIBUTE ALBUM	43
47	47	48	JOHN ANDERSON	MCA 64417 (9 WKS. ON CHART)	47	COUNTRY 'TIL I DIE	47
48	44	47	SAMMY KERSHA	MERCURY 57213 (10 WKS. ON CHART)	48	FELIXIN' GOOD TRAIN	47
49	40	39	GARTH BROOKS	LIBERTY 18087 (10 WKS. ON CHART)	49	IN PECEES	1
50	42	40	AARON TIPPIN	MCA 64420 (10 WKS. ON CHART)	50	LOOKIN' BACK AT MYSELF	19
51	53	45	KEN MELLONS	CPC 57415 (10 WKS. ON CHART)	51	KEN MELLONS	42
52	50	42	TRAVIS TRITT	WARRNER BROS. 45403 (10 WKS. ON CHART)	52	TEN FEET TALL & BULLETPROOF	3
53	55	51	MARTINA MCBRIDE	MCA 64208 (9 WKS. ON CHART)	53	THE WAY THAT I AM	14
54	52	54	COLLIN RAYE	CPC 57932 (10 WKS. ON CHART)	54	EXTREMES	12
55	59	56	MARC CHESNUTT	CELEBRITY 10264 (10 WKS. ON CHART)	55	WHAT A WAY TO LIVE	15
56	54	52	VINCE GILL	MCA 10300 (10 WKS. ON CHART)	56	I STILL BELIEVE IN YOU	3
57	57	58	CHARLIE DANIELS	CPC 64182 (10 WKS. ON CHART)	57	SUPER HITS	53
58	48	43	VARIOUS ARTISTS	CURB 7269 (9 WKS. ON CHART)	58	COMMON THREAT: THE SONGS OF THE EAGLES	1
59	63	68	WILLIE NELSON	LIBERTY/ABC 30450 (10 WKS. ON CHART)	59	HEALING HANDS OF TIME	17
60	64	61	WILLIE NELSON	COLUMBIA 64185 (10 WKS. ON CHART)	60	SUPER HITS	40
61	58	55	NEL MCORY	ATLANTIC 82646 (10 WKS. ON CHART)	61	NO DOUBT ABOUT IT	13
62	60	60	RHETT ANKIN	CELEBRITY 10264 (10 WKS. ON CHART)	62	A THOUSAND MEMORIES	60
63	64	64	LITTLE TEXAS	WARRNER BROS. 45274 (9 WKS. ON CHART)	63	BIG TIME	6
64	65	67	DWIGHT YOAKAM	REVEREND & THE RIVER 8205 (10 WKS. ON CHART)	64	THIS TIME	4
65	61	63	CLAY WALKER	GANT 7417 (10 WKS. ON CHART)	65	CLAY WALKER	8
66	72	66	JEFF FOWKERTY	LIBERTY BELL (12 WKS. ON CHART)	66	THE REDNECK TEST VOLUME 43	64
67	67	57	TRICKY TREVINO	COLUMBIA 63500 (10 WKS. ON CHART)	67	TRICKY TREVINO	23
68	64	78	RANDY TRAVIS	WARRNER BROS. 45052 (10 WKS. ON CHART)	68	THIS G ME	10
69	69	69	JOHN MICHAEL MONTGOMERY	ATLANTIC 82420 (9 WKS. ON CHART)	69	LIFE'S A DANCE	1
70	66	59	ALABAMA	MCA 64296 (9 WKS. ON CHART)	70	CHAMP SEAS	16
				RE-ENTRY			
71	70	70	DOUG SUPERNAW	MCA 64296 (9 WKS. ON CHART)	71	DEEP THOUGHTS FROM A SHALLOW MIND	46
72	70	70	GARTH BROOKS	LIBERTY 18086 (9 WKS. ON CHART)	72	NO FEENCES	8
73	70	70	CHRIS LUDFORD	LIBERTY 22710 (9 WKS. ON CHART)	73	HAYWIRE	17
74	73	72	TOBY KEITH	MERCURY 57442 (10 WKS. ON CHART)	74	TOBY KEITH	17
				NEW			
75	NEW	1	GEORGE DUCAS	LIBERTY 22822 (9 WKS. ON CHART)	75	GEORGE DUCAS	75

Albums with the greatest sales gains this week. *Recovering indicies from sales of 500,000 units. **ARIA certification for sales of 1 million units, with multi-platinum status indicated by a numeral following the symbol. *Albums indicates P is available. Most top prices, and CD prices for WEA and BMG titles, are suggested list. Top prices marked RQ, and all other CD prices, are suggested prices, which are grouped from wholesale prices. Greatest Gainer shows chart's largest unit volume increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums received from independent labels. Wks. on chart indicates total wks. on chart. © 1995, Billboard® Communications and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL, STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SOUNDSCAN**
FOR WEEK ENDING MARCH 11, 1995

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	ALBUM	WKS. ON CHART	TITLE	PEAK POSITION
				1. NUMBER OF DISTRIBUTING LISTS (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)			
1	3	1	PATSY CLINE	MCA 123 (10 WKS. ON CHART)	1	GREATEST HITS	139
2	7	1	REBA MCKENTRE	MCA 0397 (9 WKS. ON CHART)	2	GREATEST HITS	137
3	3	1	HANK WILLIAMS, JR.	CURB 7269 (9 WKS. ON CHART)	3	GREATEST HITS, VOL. 1	137
4	8	1	GEORGE STRAIT	MCA 0305 (9 WKS. ON CHART)	4	GREATEST HITS, VOL. 2	139
5	5	1	THE CHARLIE DANIELS BAND	CPC 38715 (10 WKS. ON CHART)	5	A DECADE OF HITS	139
6	8	1	JOHN ANDERSON	ARISTA 18619 (9 WKS. ON CHART)	6	SEMPER PARVOX	139
7	7	1	GEORGE JONES	CPC 07700 (10 WKS. ON CHART)	7	SUPER HITS	164
8	8	1	KEITH WHITLEY	MCA 2277 (9 WKS. ON CHART)	8	GREATEST HITS	51
9	8	1	GEORGE STRAIT	MCA 10577 (9 WKS. ON CHART)	9	GEORGE STRAIT'S GREATEST HITS	137
10	13	1	WAYLON JENNINGS	MCA 0306 (8 WKS. ON CHART)	10	GREATEST HITS	75
11	12	1	HANK WILLIAMS	MERCURY 82129 (9 WKS. ON CHART)	11	24 GREATEST HITS	5
12	11	1	LORRIE MORGAN	MCA 3020 (9 WKS. ON CHART)	12	SOMETHING IN RED	4
13	10	1	VINCE GILL	MCA 10410 (9 WKS. ON CHART)	13	POCKET FULL OF GOLD	9

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	ALBUM	WKS. ON CHART	TITLE	PEAK POSITION
				1. NUMBER OF DISTRIBUTING LISTS (SUGGESTED LIST PRICE OR EQUIVALENT)			
1	31	1	GEORGE STRAIT	MCA 10410 (9 WKS. ON CHART)	1	TEN STRAIT HITS	47
2	18	1	MARY CHAPIN CARPENTER	COLUMBIA 64570 (10 WKS. ON CHART)	2	SHOOTING STRAIGHT IN THE DARK	79
3	17	1	ALABAMA	MCA 64293 (9 WKS. ON CHART)	3	ALABAMA LIVE	20
4	19	1	TANIA TUCKER	LIBERTY 9114 (9 WKS. ON CHART)	4	GREATEST HITS	25
5	1	1	TRISHA YEARWOOD	MCA 10297 (9 WKS. ON CHART)	5	TRISHA YEARWOOD	1
6	1	1	REBA MCKENTRE	MCA 10400 (10 WKS. ON CHART)	6	FOR MY BROKEN HEART	1
7	20	1	PATSY CLINE	MCA 4338 (9 WKS. ON CHART)	7	THE PATSY CLINE STORY	33
8	19	1	KENNY ROGERS	LIBERTY 46100 (10 WKS. ON CHART)	8	TWENTY GREATEST HITS	92
9	21	1	ALABAMA	MCA 7170 (9 WKS. ON CHART)	9	GREATEST HITS	131
10	21	1	WYNNONA	CURB 10226 (10 WKS. ON CHART)	10	WYNNONA	1
11	24	1	WILLIE NELSON	COLUMBIA 25350 (10 WKS. ON CHART)	11	STANFORD	15
12	25	1	VINCE GILL	MCA 10414 (9 WKS. ON CHART)	12	BEST OF VINCE GILL	185

Catalog albums are only those which are regaining significant sales. © 1995, Billboard® Communications and SoundScan, Inc.

STEP ONE RECORDS

FLYING HIGH

FOR 10 YEARS



CLOCKWISE FROM TOP: WESTERN FLYER,
THE GEEZINSLAWS, DON COX, RAY PRICE,
GENE WATSON, FARRON YOUNG, FLOYD
CRAMER, DEAN CHANCE, CELINDA PINK



A BILLBOARD ADVERTISING SUPPLEMENT

SP

10TH ANNIVERSARY

Music Is Always Step One At The World's Largest Independent Country Label

BY EDWARD MORRIS

From a business point-of-view, 1984 was not a good year for country music. In fact, it was pretty bleak. The "Urban Cowboy" excitement of the early '80s had long since peaked, and trend-spotters were looking elsewhere to find likely reciprocals for consumer dollars. The year-end Billboard Top Country Albums chart revealed not one single platinum or gold title that had been released in '84.

Besides the sales doldrums, country was also suffering from a paucity of exciting new artists. Not one new act had scored a No. 1 single the whole of that year. In short, there was little to suggest that this was a propitious time to start another country record label.

But statistics are not the fuel of dreamers, especially one like Ray Pennington. He already knew the music business from every angle. The Kentucky native was performing regularly on Cincinnati television by the time he was 16 and was touring with his own band three years later. As a singer, Pennington hit the country charts eight times between 1966 and 1971 on the Capitol and Monument labels.

He learned the record business under legendary King Records founder Sid Nathan, and subsequently moved to the A&R staff at RCA Records in Nashville, where he produced Ray Price and Kenny Price, among others.

Thus, when Texas-based Mel Holt—himself a writer, bandleader and businessman—proposed that the two of them launch a country label with the backing of a major Texas corporation, Pennington agreed. If he needed a good omen for the new enterprise, he had it in "Don't Cheat In Our Hometown," a song Ricky Skaggs had taken to No. 1 in early 1984. It was Pennington's own composition. Naming the new label was not a problem for Pennington. "Music is the first step to a successful label," he says. "I had the idea for the name—Step One Records—years before the company was launched. Music has always been first and foremost for us." In the last few years, Step One Records has since abbreviated its name to SOR.



Faron Young



The Greenbushes

Because the major labels were then starting to concentrate on new talent, Step One decided to establish itself with artists who already had a track record of sales and airplay.

At the beginning, "Pennington explains, 'I wanted to lay a foundation to build on. We started with Ray Price. At that time, a lot of the major labels were already starting to cultivate young talent, and they weren't interested in people of Ray's stature. So I also got Floyd Cramer, Faron Young and some Kitty Wells product. We re-recorded all the old hits.'"

Pennington and Holt knew it would take time to build an effective distribution system for retail, so they began by marketing Step One albums on television directly to consumers. Ray Price was on the radio and charting singles for Step One by early 1985.

In 1986, the label formed a gospel division that featured albums by Price, Pennington, Cramer, the Jordanaires, Jack Greene, Billy Walker and Ron Elliott.

Pennington says that deliberate and gradual growth has been his aim for Step One from the outset: "I wanted to take my time, because I don't ever get in a hurry. You can go out and spend a ton of money immediately and not accomplish what you set out to do. But if you take your time, you will have money coming in to offset some of the money you're spending."

Over the next few years, Step One built a catalog of hundreds of titles. In addition to the acts mentioned above, there were also albums by Don Reno & The Reno Brothers, Cal Smith, Darrell McCall, Curtis Porter, the Kendalls, Buddy Emmons, Charlie McCoy, Ernest Tubbs, DeWitt Scott, Larry Sasser, Dawnnet Faucett, Jerry Larsoedown, Speedy West & Jimmy Bryant, Jack Robertson and Swing Shift, an all-star band that featured Pennington and Emmons.

"About four years ago," Pennington says, "I decided it was time for me to cultivate some new talents." One of the acts he opted to cultivate was a young singer and fiddler from Virginia, Clinton Gregory.

Continued on page 37

Key Executives Are Key To SOR Success

BY TERRY BARNES

Ray PENNINGTON President

Since its start-up in 1984, Step One Records—the world's largest independent country label—has doubled its profits yearly. Led by president Ray Pennington, it competes shoulder-to-shoulder with the majors for new talent. When Pennington masterminded SOR, the then ready-to-retire executive's credits already included CMA's Producer Of The Year Award for Wagon Wheelers' No. 1 hit, "I'm A Rambler Man"—a Pennington composition. Long active in the music industry, Pennington has been an A&R executive at RCA and a recording artist at Capitol. Today, Pennington divides his time between the mooring board and the boardroom.



Mel HOLT Chief Executive Officer

An album project in the early '80s brought Ray Pennington together with a financial consultant/tax specialist who offered a suggestion: "Why not start your own label?" Mel Holt ever took the idea a step further, offering to become Pennington's partner in the venture. Holt's music and entertainment background has included stints as a bandleader, regional label owner and a writer of songs, fiction and screenplays. Since its start-up, Step One has expanded into a multimillion-dollar, internationally franchised operation. Operating out of Dallas—home of Step One's parent company—Holt has contributed even more to the bottom line than ledgers indicate.



Jeffrey BROTHERS Vice President, Sales & Marketing

Joining Step One in 1989, Illinois-born Jeffrey Brothers contributed three years of hands-on retail experience as assistant manager at Cat's Turtles Records and two years of major label marketing at RCA Records. As VP of sales and marketing, he nurtures one of Step One's most valuable assets: its handpicked network of independent distributors. The last link in the chain was forged in 1992, when Handelman was finally enlisted. Brothers also coordinates all advertising and in-store appearances with retailers and radio. In 1994 Step One product was the focus of promotions in virtually every record chain in America, backed by marketing strategies that compete with those of the majors.



Buzz LEDFORD Vice President, National Promotion

Before signing on with Step One, Buzz Ledford had a hand in nearly every aspect of the music business. A former club owner, talent booking agent, music publisher and musician, Ledford also paid his dues on the road for two years, serving as the Allen Coe's road manager. He took up radio promotion at Atlantic Records, working Mickey Gilley and Curtis Wright records in the late '80s. Since he joined Step One four years ago, Ledford and his six-person hit squad have worked miracles. 80% of Step One's product has reached national charts. ■





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SOR

10TH ANNIVERSARY

Step One Distribution Goes The Distance, Finds Unconventional Means

BY CHRIS RUBIN

Step One Records debuted in 1984 with a swing project, "Swingin' From The '40s Through The '80s," featuring some of the old tunes that Bob Willis and others had made popular decades ago, and the collection continues to sell well.

Sales is the strength of this label, and it relies on more than just good distribution to the regular outlets. For the first few years, Step One concentrated mostly on mail-order sales. In 1985, Step One "started doing a lot of television advertising, national spots on TNN," says VP of sales and marketing, Jeff Brothers. But that was before TNN scrambled its satellite signal. The scrambled signal took away inexpensive access to rural consumers and forced SOR to consider other options.

The label started to focus on its wholesale operation. "We began pushing our product through distribution channels into chain stores and mom-and-pop stores," says Brothers.

While mail order had been a significant part of Step One's early business, results began to taper off in 1992. The label's mailing list has increased, but, Brothers says, its effectiveness has slipped: "The cost of printing went up, postage has gone up." Still, they keep a list of 100,000 people in their database, and they use those names for both radio promotion and direct sales. "We've cross-referenced in our computer who has purchased what CD," says Brothers. "We'll contact peo-



Western Flyer

ple to let them know their artist has a new single and ask them to call their local radio station."

Step One doesn't eschew the usual network of indie distributors; they just do sales and marketing beyond that pre-existing niche. "What

we're doing differently is picking and choosing who will work our product hardest," Brothers says. "Being a smaller label, we can be more creative at times."

One of the creative marketing tools used by Step One is promotional tours, like the one recently completed for the band Western Flyer. The label even owns its own bus to make traveling a little easier. "We took the group to every one of our distributors in each of our 11 cities," says Brothers. "We did a showcase for our distributors and flew people in from different parts of the country." Brothers reports that this process gets the radio and distribution people familiar with the band, both musically and personally, through the performances and subsequent informal meetings.



Dean Chance

But it's a rough schedule, notes Brothers. "We'll do a show in Chicago one day and drive to Memphis for the next. We stop along the way to hit the key radio markets and do interviews." And the band often will perform live on the air in many cities.

Brothers knows television can be a powerful sales medium when used properly. "You have to pinpoint accurate demographics," he says. "We're looking at different networks, different means to get to that core audience for our music. If Slim Whitman can sell millions of CDs on television, anybody can."

The label currently has more than 100 titles, though it keeps a small active roster. With a smaller roster, says Brothers, "we can promote artists we believe in, and not have somebody griping because we don't give them enough attention." Among the current acts are Western Flyer, Don Cone, the Greenlows and Dean Chance—"acts that we think we can get on country radio today," says Brothers. Step One's catalog, which is available in stores like Walmart, includes recordings by Floyd Cramer and Willie Nelson and sells very well.

And Step One isn't just country. The label is developing a blues act and Christian artists—and will probably find new ways to sell them, too. ■

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SOR
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SOR Nashville. It's a pleasure working with
you. "Thanks for the gig!" Rusty*

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1984

JACK GREENE, "Sing's The Best"
RAY PENNINGTON, "Memories"
CURTIS PORTER, "Down In Texas"
RAY PRICE, "Welcome To Ray"
SWING SHIFT BAND, "Swingin' From The '40s To The '80s"

1985

RAY PRICE, "Portrait Of A Singer"
RAY PRICE, "Welcome To Ray Price Country"

1986

DARRELL McCALL/J. BUSH, "Hot Texas Country"
RAY PRICE, "Greatest Hits 1"
RAY PRICE, "Greatest Hits 2"
RAY PRICE, "Greatest Hits 3"
RAY PRICE, "Revival Of Old Time Singing"
DON RENO & THE RENO BROTHERS, "The Final Chapter"
CAL SMITH, "Stories Of Love"
SWING SHIFT BAND, "In The Mood For Swing"

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Ray Price

1987

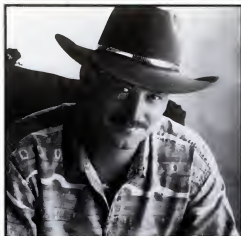
RON ELLIOT, "Pure American Steel"
 BUDDY EMMONS, "Christmas Sounds Of The Steel Guitar"
 THE JORDANNAIRES, "Tribute To Elvis' Favorite Spirituals"
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 KENDALLS, "Break The Routine"
 RAY PENNINGTON, "Dear Lord I've Changed"
 CURTIS PORTER, "All I Need Is Time"
 RAY PRICE, "Christmas Gift For You"
 RAY PRICE, "Hear Of Country Music"
 HANK THOMPSON, "Greatest Hits 1"
 HANK THOMPSON, "Greatest Hits 2"
 HANK THOMPSON, "Here's To Country Music"

1988

FLOYD CRAMER, "Country Gold"
 FLOYD CRAMER, "Just Me & My Piano"
 FLOYD CRAMER, "Special Songs Of Love"
 RON ELLIOT, "Peace In The Valley"
 CHARLIE MCCOY, "Charlie McCoy's 13th"
 RAY PRICE, "Just Enough Love"
 QUICKERS, "Quakers Christmas Special"
 THE RENO BROTHERS, "Reno Brothers"
 SWING SHIFT BAND, "Swing & Other Things"
 FARON YOUNG, "Here's To You"

1989

FLOYD CRAMER, "Forever"
 FLOYD CRAMER, "We Wish You A Merry Christmas"
 THE GEEZINSLAWS, "The Geezinslaws"
 CHARLIE MCCOY, "Beam Me Up Charlie"
 RAY PRICE, "Greatest Hits Vol. 4 By Request"
 DEWITT SCOTT, "St. Louis Blues"
 ERNEST TUBB & GUEST, "Ernest Tubb Collection"
 KITTY WELLS, "Greatest Hits 1"



Don Cox

KITTY WELLS, "Greatest Hits 2"
 FARON YOUNG, "Greatest Hits 1"
 FARON YOUNG, "Greatest Hits 2"
 FARON YOUNG, "Greatest Hits 3"

1990

FLOYD CRAMER, "Gospel Classics"
 FLOYD CRAMER, "Originals"
 DAWNETH FAUCETT, "Taking My Time"
 THE GEEZINSLAWS, "World Tour"
 CLINTON GREGORY, "Music 'N' Me"
 JERRY LANSLOWNE, "Travel Light"
 LARRY SASSER & THE NASHVILLE NOW BAND, "Sassy Country"
 SWING SHIFT BAND, "Swingin' Our Way"
 SPEEDY WEST & JIMMY BRYANT, "For The Last Time"
 FARON YOUNG, "Country Christmas"

Continued on page 36



Floyd Cramer



Linda Purl

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 for 10 years of great music!**

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years thanks for the
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On their TENTH YEAR!

Happy Anniversary



CUSTOM PRODUCTS INC.
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Gene Watson

SOR MUSIC

Continued from page 35

1991

CLINTON GREGORY, "If It Weren't For Country Music" I'd Go Crazy"
JACK GREENE, "He Is My Everything"
CHARLIE MCCOY, "Out On A Limb"
RAY PRICE, "SOR's Hall Of Fame Series"
THE TEXANS, "The Texans"
FARON YOUNG & RAY PRICE, "Memories That Last"

1992

THE GEEZINSLAWS, "Feelin' Good Gittin' Up Gittin' Down"
CLINTON GREGORY, "Freedom Man"
JACK ROBERTSON, "Honky Tonk Daze"
SWING SHIFT BAND, "Swingin' By Request"
VARIOUS ARTISTS, "All Star Country Christmas"

1993


CLINTON GREGORY, "For Christmas"
CLINTON GREGORY, "Master Of Illusion"
TERRY McMILLAN, "I've Got A Feeling"
CELINDA FINK, "Victimless"
GENE WATSON, "Unchained Mind"

1994

DEAN CHANCE, "Standing Up For Country"
DON COX, "All Over Town"
ASHLEY EVANS, "Heart At The Wheel"
THE GEEZINSLAWS, "I Wish I Had A Job To Shove"
WILLIE NELSON & CURTIS POTTER, "Six Hours At Pedernales"
SWING SHIFT BAND, "It's All In Swing"
WESTERN FLYER, "Western Flyer"

1995

THE EMERALDS, "Polka's Greatest Hits"
JACK GREENE, "Highway To The Sky"
CELINDA FINK, "Unchained" ■



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STEP ONE
on your
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10 YEARS??????????

Congradulations....
Mel, Ray, Jeff and the
Gang

Doesn't seem as if it's
been 10 years....You must
be making a "STEP" in the
right direction. Here's to
another ten years and we
hope to make that journey
with you...

John, Skip, Kathy and the
entire **SELECT-O-HITS**
family.

Even though it was becoming increasingly difficult for an independent act to be played on country radio, Gregory broke through in early 1991 with the Step One single "Couldn't Love Have Picked A Better Place To Die." It went to a respectable No. 64 and was followed by Gregory's identity-establishing single, "(If It Weren't For Country Music) I'd Go Crazy." During the next three years, Gregory would chart eight more songs, among them "Play, Baby, Play" and "Who Needs It."

Gregory also became Step One's first video star, with many of his clips earning high rotation on CMT.

Video played a role in introducing America to manic duo the Geezin'als, as well. Although the two comics had been recording since the mid-'60s, it wasn't until they signed to Step One that they gained a nationwide audience. Their vehicle for this transition was an inspired bit of poor-me whining that Gregory co-wrote called "Help, I'm White And I Can't Get Down." The video was screamingly funny, and the single tapped its way into the mid-'50s on the charts.

Better still, "Help I'm White And I Can't Get Down" went on to become a hit, a jukebox single for 1992 and sold more than 150,000 copies. "Feelin' Good Gittin' Up Gittin' Down"—the Geezin'als' Step One album that carried the hit—earned the title of Independent Country Album Of The Year in 1993 from the National Assn. Of Record Merchandisers (NARM).

Pennington's own far-ranging musical tastes manifested themselves in another direction in 1993, when he signed blues singer Celinda Fink. Her album "Victimized" was an instant hit with the critics, and her single "I've Earned The Right To Sing The Blues" went Top 20 in the *Blues* journal charts. Another of her singles, "Pack Your Lies And Go," made the country charts.

More recently, Step One has scored successes with Gene Watson, Don Cox (whose "In My Father's Eyes" topped the *Positive Country* charts), Academy Of Country Music award-winner Terry McMillan and the dynamic new group Western Flyer. Western Flyer was picked as one of 10 acts to perform at the 1995 Country Radio Seminar's New Faces Show. And the group's heart-rending plea for tolerance, "Cherokee Highway," earned it an invitation to appear at this year's Martin Luther King Jr. Birthday Celebration in Atlanta.

In 1994, Step One paired Willie Nelson and Carrie Potter for the historic "Six Hours At Pedernales." In addition to its domestic popularity, the album went on to become the label's first Top 10 project in the United Kingdom.

Since its admittedly slow start, Step One has grown to the point that it has one of the finest and most comprehensive retail distribution systems in the country. And because of the quality of its artists, the label has been able to conduct chainwide promotions with virtually every



Clint Gregory

major American record retailer. The company has distribution in the United Kingdom, Canada and Australia, and is setting up systems in France, Germany and South Africa.

Pennington points out that part of Step One's ability to grow and prosper is that it has been well-financed from the start. "We don't have 'limited resources,'" he says. "The only thing limiting about us is how much I will spend on certain things." He says, "I have the resources to do what I want, and I'll gamble more on some things than others will."

By such judicious gambling, Step One has grown in many ways: from three employees to more than 22; from no catalog to more than 100 albums, from start-up money to a multimillion-dollar business. In fact, Step One is now the world's largest independent country label. It has in-house departments for promotion, sales, marketing, art and publicity. Its warehouse contains more than a million pieces of merchandise.

Now, with a right roster of eight acts, Step One has everything in place for continued expansion—and for bringing exciting new sounds to country fans worldwide.

"I want to continue to grow," Pennington says, "not only with new artists and talent, but also with a bigger catalog—more of the music like Ray Price, Faron Young and Floyd Cramer. And I'd really like to expand the foreign market. We've built a big business, and we consider ourselves a major player." ■



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- For 10 years of Unparalleled Success as Country Music's #1 Independent Record Label.
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Denny,

The Lord must have been in dire
need of someone to find him a great
band and a good horse to have
taken you so soon.

G'bye for now, mate.

With love and admiration,

Herb & Jerry

BILLBOARD MARCH 11, 1995

Top Jazz Albums.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND BACK SALES FIGURES COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			LAST 2 NUMBER-ONE RECORDING LABEL	
			No. 1	
1	1	35	TONY BENNETT •	85 weeks at No. 1 MTV UNPLUGGED
2	2	73	SOUNDTRACK	HOLLYWOOD 64357 SWING KIDS
3	10	67	TONY BENNETT	COLUMBIA 57424 STEPPIN' OUT
4	6	33	GROVER WASHINGTON, JR.	COLUMBIA 64319 ALL MY TOMORROWS
5	2	23	MARCUS ROBERTS	COLUMBIA 66437 GERSHWIN FOR LOVERS
6	NEW	►	JOHN PIZZARELLI	NOWG 516286A DEAR MR. COLE
7	6	2	CYRUS CHESTNUT	ATLANTIC 82719 THE DARK BEFORE THE DAWN
8	4	24	JOSHUA REDMAN QUARTET	WARNER BROS. 7072 MOOD SWING
9	9	9	GRP ALL-STAR BIG BAND	GRP 5600 ALL BLUES
10	NEW	►	VARIOUS ARTISTS	SONY CLASSICAL 60566 COLOR AND LIGHT JAZZ SKETCHES ON SONDEHEIM
11	6	6	CHRISTIAN MCBRIDE	VERVE 513 989 GETTIN' TO IT
12	9	18	HARRY CONNICK, JR. •	COLUMBIA 53172 25
13	18	6	ROSEMARY CLOONEY	CONCORD 4633 DEMI-CENTENNIAL
14	18	6	JACKY TERRASSON	BLUE NOTE 21031/CAPitol JACKY TERRASSON
15	RE-ENTRY	►	THE TEODROSS AVERY QUARTET	GRP 9718 IN OTHER WORDS
16	16	23	PERLMAN/PETERSON	TELARC 83341 SIDE BY SIDE
17	17	67	ELLA FITZGERALD	VERVE 519 084 THE BEST OF THE SONGBORGERS
18	12	48	ETTA JAMES	PRIVATE 82114 MYSTERY LADY
19	20	2	DIANA KRALL	GRP 9610 ONLY TRUST YOUR HEART
20	19	69	CASSANDRA WILSON	BLUE NOTE 81307/CAPitol BLUE LIGHT 'TIL DAWN
21	25	64	BILLIE HOLIDAY	VERVE 513 943 BILLIE'S BEST
22	13	21	VARIOUS ARTISTS	ATLANTIC 5251 BURNING FOR BLOODY... A TRIBUTE TO THE MUSIC OF BLOODY BIRCH
23	22	21	MARK WHITFIELD	VERVE 523 591 TRUE BLUE
24	21	5	CHARLIE PARKER	VERVE 523 584 CHARLIE PARKER WITH STRINGS: THE MASTER TAKES
25	13	13	DAVE BRUBECK	TELARC 83363 JUST YOU, JUST ME

TOP CONTEMPORARY JAZZ ALBUMS™

			No. 1	
1	1	117	KENNY G •	ARTIST • 15645 85 weeks at No. 1 Billboard 200
2	2	6	PAT METHENY GROUP	GEFFEN 24729 WE LIVE HERE
3	7	6	GEORGE DUKE	WARNER BROS. 45756 ILLUSIONS
4	9	6	JOHN TESH PROJECT	GRP 45718 SAX ON THE BEACH
5	2	16	JEFF LORBER	VERVE FORECAST 513 738/VERVE WEST SIDE STORIES
6	18	41	NORMAN BROWN	MOJAZZ 030/ANOTHER AFTER THE STORM
7	6	21	NAJEE	GRP 30789 SHARE MY WORLD
8	10	6	TOC SCOTT	GRP 8903 NIGHT CREATURES
9	5	4	JAZZ AT THE MOVIES BAND	DISCOVERY 77015 ONE FROM THE HEART, SAX AT THE MOVIES
10	17	22	PHIL PERRY	GRP 4006 PURE PLEASURE
11	17	18	DAVID SANBORN	WARNER BROS. 45769 THE BEST OF DAVID SANBORN
12	6	43	JOHN TESH PROJECT	CFS 31037 SAX BY THE FIRE
13	16	47	INCOGNITO	VERVE FORECAST 522 036/VERVE POSITIVITY
14	10	20	ACOUSTIC ALCHEMY	GRP 9703 AGAINST THE GRAIN
15	11	17	KENNY G •	ARISTA 18747 MIRACLES: THE HOLYDAY ALBUM
16	18	26	RUSS FREEMAN & THE RIPPINGTONS	GRP 9781 SAHARA
17	15	24	PETER WHITE	SH OROCHE 1806 REFLECTIONS
18	21	84	DAVE KOZ	CAPitol 98892 LUCKY MAN
19	22	22	HIROSHIMA	QUEST 45600/REPRISE L.A.
20	19	15	KEIKO MATSUI	WHITE CAT 7771/UNITY DOLL
21	RE-ENTRY	►	AVENUE BLUE	BLUETON 79199 AVENUE BLUE FEATURING JEFF GOLDB
22	6	19	WARREN HILL	RCA 66503 TRUTH
23	23	38	AL JARREAU	REPRISE 45422/WARNER BROS. TENDERNESS
24	24	30	GEORGE HOWARD	GRP 9781 A HOME FAR AWAY
25	25	76	FOURPLAY •	WARNER BROS. 45340 BETWEEN THE SHEETS

Albums with the greatest sales gains this week. • Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Reprise indicates vinyl available. • indicates past or present Interscope title. © 1995, Billboard/SPM Communications, and SoundScan, Inc.

Many find it hard to believe that "In Other Words" could be anyone's debut album. Here's what some of them are saying:

"Avery represents today's brightest jazz youth..."

-Downbeat

"This is a polished first album and look for this young fellow to become more of a jazz force as time goes on"

-L.A. Jazz Scene

"At a time when young lions are the norm on the jazz scene, saxophonist Teodross Avery stands out."

-The Boston Globe

"His playing already reflects some of the grace and authority associated with the musicians he clearly admires, notably Joe Henderson, Johnny Griffin, and Wayne Shorter."

-Washington Post

"In Other Words" the inspiring debut from The Teodross Avery Quartet.



GRD-9788

RIAA CERTIFICATIONS

(Continued from page 7)

female soloist in any genre. In the latter category, Cline outdistances such formidable competition as Barbra Streisand and Linda Ronstadt.

Perhaps the biggest eyebrow-raiser among the February RIAA tallies was the certification of Engelbert Humperdinck's 1976 Epic album "After The Lovin'," as the smooth-voiced vocalist's very first multi-platinum release.

Country artists held sway among first-time platinum-album award recipients last month, as Johnny Paycheck, Larry Gatlin, Suzy Bogguss, Dan Seals, and the Mavericks signed on in that category. R&B prodigy Brandy and blues rockers George Thorogood & the Destroyers rounded out the roll of platinum bows.

First-time gold-album artists were found in a variety of genres: modern rock (Dream Theater, Veruca Salt), Christian (Kirk Franklin, Don Moen), rap (Craig Mack, 69 Boyz), and Anglo-pop (ABC).

With the gold certification of her single "Take A Bow," Madonna pulled even with Janet Jackson as the female artist with the most gold singles. The song was drawn from the uninhibited singer's '94 Maverick album "Bedtime Stories," which was certified double platinum in February.

A complete list of February RIAA certifications follows.

MULTI-PLATINUM ALBUMS

- Guns N' Roses, "Appetite For Destruction," Geffen, 13 million.
- Garth Brooks, "No Fences," Liberty, 13 million.
- Elton John, "Greatest Hits," Rocket/PolyGram, 11 million.
- Madonna, "Like A Virgin," Sire, 9 million.
- Whitesnake, "WhiteSnake," Geffen, 8 million.
- Metallica, "Metallica," Elektra, 8 million.
- Nirvana, "Nevermind," Geffen, 7 million.
- Madonna, "True Blue," Sire, 7 million.
- Aerosmith, "Pump," Geffen, 7 million.
- Patsy Cline, "Greatest Hits," Decca/MCA, 6 million.
- Garth Brooks, "Ropin' The Wind," Liberty, 6 million.
- Garth Brooks, "The Chase," Liberty, 6 million.
- Green Day, "Dookie," Reprise, 6 million.
- Guns N' Roses, "Use Your Illusion II," Geffen, 6 million.
- Guns N' Roses, "Use Your Illusion I," Geffen, 6 million.
- Guns N' Roses, "G N' R Lies," Geffen, 5 million.
- Garth Brooks, "The Hits," Liberty, 5 million.
- Aerosmith, "Permanent Vacation," Geffen, 5 million.
- Don Henley, "The End Of The Innocence," Geffen, 5 million.
- Arrested Development, "3 Years, 5 Months, and 2 Days In The Life Of...," Chrysalis, 4 million.
- Sade, "By Your Side," Epic, 4 million.
- Paula Abdul, "Vision," Epic, 4 million.
- Asia, "Asia," Geffen, 4 million.
- Nirvana, "In Utero," Geffen, 4 million.
- R.E.M., "Automatic For The People," Warner Bros, 4 million.
- Boyz, "Sheep Man's," Reprise, 4 million.
- Beatles, "Live At The BBC," GCD boxed set, Capitol, 4 million.
- Idi Jazz & The Fresh Prince, "It's The Little Things," Jive, 4 million.
- Celine Dion, "Colour Of My Love," Epic, 3 million.
- Don Henley, "Building The Perfect Beast," Geffen, 3 million.
- Red Stewart, "Downtown Train—Selections From Storyteller Anthology," Warner Bros, 2 million.
- Don Fogelberg, "Netherlands," Epic, 2 million.
- Engelbert Humperdinck, "After The Lovin'," Epic, 2 million.
- Van Jackson, "Who I Am," Arista, 2 million.
- Asia, "Asia," Geffen, 2 million.
- Madonna, "Bedtime Stories," Maverick, 2 million.
- Harry Connick Jr., "Blue Light, Red Light," Columbia, 2 million.

PLATINUM ALBUMS

- Billy Ocean, "Greatest Hits—Jive, his fourth, A Tribe Called Quest, "The Low End Theory," Jive, his seventh.
- Vince Gill, "Boss Of Vine Gills," RCA, his sixth.
- Brandy, "Brandy," Atlantic, his first.
- Pearl Jam, "Vitalogy," Epic, his third.
- Beatles, "Live At The BBC," GCD boxed set, Capitol, their 17th.
- Rush, "Archives," GCD boxed set, Mercury, its 15th.
- George Thorogood & the Destroyers, "Badass Of George Thorogood & The Destroyers," EMI, their first.
- Johnny Paycheck, "Take This Job And Shove It," Epic, his first.
- Chung Trich, "Heaven Tonight," Epic, its fourth.
- Larry Gatlin, "Straight Ahead," Columbia, his first.
- Johnny Cash, "The Johnny Cash Portrait," Columbia, his fourth.
- Tanya Tucker, "Greatest Hits 1990-1992," Liberty, her third.
- Suzi Bogguss, "Amen," Liberty, her first.
- Dan Seals, "The Best Of," Liberty, his first.
- Garth Brooks, "The Hits," Liberty, his seventh.
- The Mavericks, "What A Crying Shame," MCA, their first.
- Nirvana, "Blush," Sup Pop, its fourth.

GOLD ALBUMS

- Rush, "Rush," Mercury, its 15th.
- Pearl Jam, "Vitalogy," Epic, its third.
- Dream Theater, "Images & Words," Atco, its first.
- Beatles, "Live At The BBC," GCD boxed set, Capitol, their 17th.
- Rush, "Archives," GCD boxed set, Mercury, its 15th.
- Veruca Salt, "American Thighs," Geffen, its first.
- Soundtrack, "Ready To Wear," Columbia.
- Tony Bennett, "MTV Unplugged," Columbia, his fourth.
- Vanessa Williams, "The Sweetest Days," Wing Mercury, her third.
- Tears For Fears, "Tears Roll Down," Mercury, its fifth.
- Ice Cube, "Soloology & B-Sides," Priority, his sixth.
- Nick Franks, "Kick Franklin & The Family," Gospel-Centric/EMI Christian Group, his first.
- Pet Shop Boys, "Discography," EMI, their fourth.
- Pet Shop Boys, "Very...," EMI, their fifth.
- Clay Walker, "If I Could Make A Living," Geffen, its second.
- Tammy Wynette, "Greatest Hits Volume II," Epic, her second.
- Engelbert Humperdinck, "Christmas Tyme," Epic, his 11th.
- Charlie Daniels Band, "Midnight Wind," Epic, its 8th.
- John Mellencamp, "Nothing Matters & What If It Did," Mercury, his sixth.
- John Mellencamp, "John Cougar," Mercury, his 14th.
- ABC, "Leston Of Love," Mercury, its first.
- Various Artists, "Billboard's Top Rock 'N' Roll Hits—1981," Rhino.
- Marty Robbins, "Greatest Hits Volume III," Columbia, his fifth.
- Ronny Cash, "Greatest Hits 1979-1989," Columbia, her third.
- Johnny Cash, "The Johnny Cash Show," Columbia, his nine.
- Don Moen, "Give Thanks," Integrity, his first.
- Michael W. Smith, "The First Decade 1983-1992," Reprise, his fifth.
- Garth Brooks, "The Hits," Liberty, his seventh.

GOLD SINGLES

- Brownstone, "If You Love Me," Epic, its first.
- 20 Fingers Featuring Giggles, "Short Short Men," Zee, its first.
- Madonna, "Take A Bow," Maverick/Sire, her 14th.
- Soul For Real, "Comely Rain," Upstart/MCA, its first.

Billboard Spotlights NASHVILLE MUSIC PUBLISHING AND SONGWRITERS

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Songs and Publishers

ARTISTS & MUSIC

Little Big Town Boasts Big Country Clout Young Nashville Group Has Tallied Eight No. 1 Singles

BY EDWARD MORRIS

NASHVILLE—Powered from the start by major-league songwriters and led by one of the savviest song publishers in the business, the Little Big Town Group has been a big force in country music virtually from the moment it was established in 1987. In its seven-plus years of operation, the company has generated a total of 346 cuts, of which eight have been No. 1 singles. It has had 11 cuts in the first two months of 1995 alone.

Founded as a limited partnership, Little Big Town now is wholly owned by financial manager Kerry O'Neill and song plugger Woody Bonar. Serving as company president, Bonar learned the publishing business at Combing Music, where he began as a songwriter and ended up eight years later as the general manager.

From the outset, Little Big Town has had some of country music's most consistent hit writers. Bob DiPiero and John Scott Sherrill, who are still with the company, say they are its first two signings. Their joint compositions include "Just Say Yes" (a hit for Highway 101), "The Church On Cumberland Road" (Shenandoah), and "Anywhere But Here" (Savannah).

With co-writers other than Sherrill, DiPiero has scored for Little Big Town with "Money In The Bank" (John Anderson), "Crazy On Denial" (Pam Tillis), "Walking Away A Winner" (Kathy Mattea),

"Wind" (John Michael Montgomery), "Till You Love Me" (Reba McEntire), and "Take Me As I Am" (Faith Hill). As a solo writer, Sherrill contributed "Nothing But The Wheel" (Patty Loveless) to Little Big Town's coffers. The staff writers are Steve Seskinen ("Life's A Dance," "Wrong"), "For A Change" (Karen Statley), "Take Me As I Am," Cathy Maleski, Tony King, Woody Wright, and Jay Knowles.



WOODY BONAR

Several of these writers are also former artists. DiPiero and Sherrill were members of the now-defunct Billy Hill group. DiPiero, who recorded for MCA in the late '80s, and King and Wright were in the short-lived Columbia vocal trio, Matthews, Wright & King.

Even so, Bonar says, Little Big Town has never relied on its writers doubling as artists or producers to secure cuts. It does, however, try to arrange for them to write with artists who have record deals.

"As far as [attempting to sign] new writer/artists who already have a record deal," Bonar says, "we can't really compete with the big, corporate bank accounts. Once you get a record deal here, you're in an excellent negotiating position, and the big companies tend to respond to that in a way we just can't."

Bonar notes that Statley is now

seeking a label, and that the company also is assisting Tony King in his efforts to establish himself as a solo artist in the burgeoning Christian country genre.

Two of Little Big Town's former staff writers have recently made the transition to recording acts: Billy Montana with Magnatone and Jeff Carson with MCG/Cherry. Two songs on Montana's new album, "No Yesterday," are Little Big Town copyrights.

Bonar says that Terry Wakefield, who holds the title of creative director, is his chief song plugger. Formerly in Arista Records' A&R department, Wakefield was brought in last year after Stephanie Cox left the top song-plugging post to go to Warner Bros. Entertainment. "We're still reaping the rewards of her efforts," says Bonar.

Little Big Town is a BMI company. Its ASCAP and SESAC affiliates are Love This Town and Paint The Town, respectively. The company also administers catalogs for their writers who own a portion of their own publishing.

Bonar estimates Little Big Town has "about 1900 songs" in its collection, none of which are from the purchase of other catalogs. He says he's had "a few phone calls" from publishers interested in buying Little Big Town. But, he adds, "We're not really responded, because we're not interested in that at this time. And I don't anticipate [we will be] for years to come."

Remarkably, its political as the plot centers on a fictional account of Truman's appointment of Washington party-giver Pearl Menta as U.S. Ambassador to Luxembourg—holds in both song and libretto, a happy conception by Howard Lindsay & Russel Crouse. Hey, isn't that integration of song and book?

Not mean-spirited, this satire is kinder and gentler (on the order of 1933's "Of These 13 Sing," 1937's "I'd Rather Be Right," or Berlin's 1940 musical "Louisiana Purchase"), while managing to be both nostalgic and relevant. The performances were led by Tyne Daly, who is warmer and less brassy than the original lead Ethel Merman, and a wonderful supporting cast. Also, the full orchestra, playing the delicious, original instrumentation by Don Walker, gave the proceedings a newly minted freshness.

But, back to Mr. Berlin. A hit-maker for almost four decades, he was at the peak of his song prowess in 1950: "Ain't Got Your Guts" (1947) is arguably the most hit-laden musical score ever, and even his failed musical "Miss Liberty" (1949) is blessed with a score that is vastly underrated.

Sadly, "Call Me Madam" was Berlin's last triumph on Broadway. After several middling contributions to big-budget Hollywood musicals (and of fame.

The series has had 15 presentations. Eight songwriters (or teams) selected at each event are chosen from among 80-100 NAPM members who submit original songs.

The showcases are held in March, June, and December. The next is at Trumps in New York March 7, 8-30 p.m. Admission is free.

For more information, Leone can be contacted at the New York headquarters of NAPM and the Songwriters' Hall of Fame.

NO. 1 SONG CREDITS

THE HOT 100	THE HOT 100
TAKE A BOW • Babyface, Madonna • EMI, Sony/ASCAP, WB/ASCAP, Webco Girl/ASCAP	
HOT COUNTRY SINGLES & TRACKS	HOT R&B SINGLES
YOU CAN'T MAKE A HEART DO WHAT YOU WANT • George Strait • Victoria Key/ASCAP, BMG/ASCAP, Little Big Town/ASCAP	CANDY RAIN • Heavy D, Terri Robinson, James C. Oliver, S. Barnes • EMI/A&R/ASCAP, E-Z-Duz-It/ASCAP, WB/ASCAP, EMI/ASCAP, Jive and Under/ASCAP, Siam U Well/BMI
HOT RAP SINGLES	HOT RAP SINGLES
DEAR MAMA • Tupac Shakur, Tony Plazino • J. Records's Dream/BMI, Interscope Plus/BMI, Warner/Amstar/EMI • The Underground Connection/ASCAP	LATIN SO
QUE NO ME OLVIDE • Jose Guadalupe Espinosa • El Conquistador • BMI	

'Call Me' Irving Berlin: Encores Fetes B'way Hit

ROARING BACK FROM THE '50s: If a select number of New Yorkers have been singing, whistling, or humming certain Irving Berlin tunes, they launched the second annual Encores series at City Center.

A musical that seemingly didn't bother to note the advances that Rodgers & Hammerstein were supposed to have wrought in developing a more integral relationship between song and libretto, "Call Me Madam" overcomes its traditional musical-comedy (rather than musical-drama) format with Berlin songs that are

timely recast in their remanagement, wit, and good feeling. Remarkably, its political as the plot centers on a fictional account of Truman's appointment of Washington party-giver Pearl Menta as U.S. Ambassador to Luxembourg—holds in both song and libretto, a happy conception by Howard Lindsay & Russel Crouse. Hey, isn't that integration of song and book?

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Sadly, "Call Me Madam" was Berlin's last triumph on Broadway. After several middling contributions to big-budget Hollywood musicals (and

a title song for the Marion Brandt-starring "Sayonara"), Berlin returned to Broadway in 1961, kidding the Kennedys in "Mr. President." It was a significant failure, one that labeled Berlin, at 73, out of touch with the touch that rarely failed him before. Interestingly, "Call Me Madam" was best-known song, "You're Just In Love" one of Berlin's trickiest joys achieved by using a counter-melody formula, is said to be inspired by the hit revival in 1950 of one of Berlin's earlier efforts, 1914's "Play A Simple Melody," which used the same technique. The recording was by Bing Crosby and his son, Gary Crosby.

Other peak Berlin songs in the show include "It's A Lovely Day Today," "Mar-ry-ing For Love," "The Best Thing For You," "They Like Ike," "The Hostess With the Mostess," "The Ball," "Listen-bow," and "Can You Use Any Money Today." The latter, with its "gimme gimme gimme" hook, is as timely as tomorrow in terms of debates over foreign aid.

The Encores series continues with Cole Porter's 1950 "Out of This World"—purely one of those failures with a grade-A score—and Rodgers & Hart's 1940 "Pal Joey," which took a longer-running revival in 1967 to establish it as a classic. At press time, Words & Music learned that DRG Records plans to release the "Call Me Madam" concert cast album in April. Ah, had it a fresh breeze in the fast musical comedy lane!

THE CLOCK: Carl Fisher Music Publishing & Retailer, the 125-year-old company, has its clock back on the north-facing side of its building at Cooper Square in New York City, clock a fixture there since early this century, had its face blown away by a winter storm in 1992.

PRINT ON PRINT: The following are the best-selling titles from Warner Bros. Publications:

1. Boys II Men, "Blues."
2. Jini Hendrix, "J.B."
3. Eric Clapton, "From The Cradle."
4. Yang, "In My Time."
5. Soundtrack, "The Lion King."

The R&H 'Fair Lady' That Never Was

BY IRV LIGHTMAN

NEW YORK—Although musical theater buffs are aware that Rodgers & Hammerstein gave thought to, but abandoned the idea of, doing a musical based on George Bernard Shaw's "Pygmalion" (later to become Lerner & Loewe's classic "My Fair Lady"), they were not known to have reached a stage where they had written any musical material.

However, in a documentary that accompanies the recent FoxVideo home video and laser releases of the restored film version "My Fair Lady," portions of sheet music is befitting shown within a montage titled "Foreign Market Music," with credit to R&H.

Apparently, this musical sequence is a creation of the documentarians. Tod Chapan, president of the Rodgers & Hammerstein Organization in New York, says that no such music exists, nor does he have any musical material.

Chapan, who is also the show's archivist, looked at the sheet music shown in the documentary and discovered that it was the opening musical number "Oh, Woe, Woe, A Beautiful Morning" from "Oklahoma."

Chapan says Paramount added that the opening chords sounded like "morning

music," which would be suitable for "My Fair Lady's" opening Convent Garden scene.

Rodgers & Hammerstein's first Broadway score together, "Oklahoma!" opened in 1943, 13 years before the debut of "My Fair Lady." FoxVideo, with the blessings of the Rodgers & Hammerstein Organization, recently released restored laserdisc versions of "Oklahoma!" South Pacific," and "The Sound of Music."

Chapan raises another issue in the matter. He claims that video supplier FoxVideo, and those who produced the supplement, had not asked or received permission to visually render quotes

Showcases Spotlight Songwriters

NEW YORK—For more than four years, the Songwriter Showcases of the National Academy of Popular Music have been SRO, with audiences of 400-500 in attendance.

As successful as they are—many of the writers have been signed to label and publishing deals—Bob Leone, project director, says he would like to see more A&R reps, publishers, producers, managers, and music attorneys attending so that even "more writers and artists can receive the recognition they deserve."

Videomax Debuts In South America Programmer Links With Local Vid Channel

BY DEBORAH RUSSELL

Videomax Dance Party Inc., the mobile video programmer based in British Columbia, takes its roving pop clip service March 1 to audiences in South America for the first time.

Since 1983, the Videomax fleet of traveling dance parties has entertained Canadian crowds ranging from junior high school students to military personnel with its "MuchMusic Video Dance Party." The video roadshow, which includes a rotating library of 3,500 clips, is programmed in conjunction with the Toronto-based music video network, MuchMusic.

With the current tour into South America, Videomax follows a similar strategy. The programmer will link with the Buenos Aires-based music video network Canal Joven to produce a Latin-flavored version of the North American clip party.

"Music video is being accepted as dance entertainment more and more," says Videomax founder/president Merv Buchanan. He brought the service to the northeast U.S. about two years ago and often programs events here in conjunction with Miami-based video network The Box.

Buchanan says he determined a market for the mobile video dance parties could be mined in Argentina when he learned Canal Joven purchased much of its programming from MuchMusic.

"I took that as a great sign that our programming would work there," he says. The Argentinian service will feature many of the same videos enjoyed by North American audiences because "the artists who are stars in Europe and North America are the same stars the kids like in South America," Buchanan says.

The Videomax musical mix features a wide variety of genres, including rap, dance, country, heavy metal, alternative, and house. A new compilation reel

of top clips is serviced weekly to the field operators.

The Videomax road crew is comprised of 15 Ford "stretch vans" that travel throughout Canada and six vans that take the shows to U.S. audiences. The South American division launches with one unit after the March 1 debut.

Each mobile studio is manned by two staffers and is equipped with a portable 20-foot screen, a smoke machine, a 6,000-watt sound system, and 6,000-7,000 watts of lighting, according to Buchanan.

"I've found over the years that hiring a DJ for a dance instead of a video service is like hiring a band to play but keeping the curtain closed during the concert," says Buchanan. "Why not hear and see the music if the band can't be there in person?"

One of the two traveling staffers serves as a VJ, who works on site in the mobile unit. Artists are welcome to serve as guest VJs, too, says Buchanan. The other Videomax crew member helms the request table inside the event and distributes promotional items supplied by record labels to winners of dance contests and other activities.

In addition, members of the audience can interact with the remote VJ to keep the programming as request-oriented and viewer-friendly as possible, says

Buchanan.

"It's like being able to have a contest concert with all of your favorite artists," he says.

One regular feature of the Videomax roadshow is the "Make It Or Break It" competition, in which participants vote on whether a clip is added into regular rotation on the service.

"It makes them feel like they are in control, which they are," Buchanan says.

Videomax takes the interactive element one step further by allowing people to appear on screen as they introduce and dedicate various clips to their friends. In addition, participants have the option of taking over the remote control booth and programming the service themselves for 30 minutes. The Videomax camera may even tape the viewer programmers in action.

Each lean, mean Videomax unit programs about 100 shows per year for audiences that range in size from 200-1,200 people. "It's very accessible and cost-effective," Buchanan says.

The Videomax move into South America coincides with a six-month plan to expand further into North America. The dance music company has targeted audiences in Phoenix and Albuquerque, N.M., among others.

PRODUCTION NOTES

LOS ANGELES

• Roman Coppola directed and shot Matthew Sweet's latest *50* video, "Sick Of Myself." Jack Hartnuckle produced.

• Jada Pinkett directed the new *Y2Vee* video "4-Play" for PMP/D Jan. Troy Smith directed photography, and Craig Fanning executive-produced the show. F.M. Books.

• Director Jeff Pauer is the eye behind *Wade Hubbard's* Vibe Entertainment video "Dream Baby Dream."

NEW YORK

• Ralph McDaniels directed the new Black Panther video, "Do What U Want," for the Tammy Boy Records soundtrack to the Grammy Pictures film "New Jersey Drive." Leslie Anne Fouché produced the shoot. In addition, Sean "Puffy" Combs directed "Can't You Hear Me" by Total, featuring the Notorious B.I.G. That clip also comes from the "New Jersey Drive" soundtrack.

OTHER CITIES

• Automatic's Pamela Birchhead traveled to locations throughout Germany to direct *Dream Theater's* "Silent Man" video for Elektra/Real Gone. Fredrik Gunnarsson produced in Germany. Catherine Smith and Jack Gulick directed smoothly. Oliver Bolekeberg directed photography.

• F.M. Books director Dwight E. Patillo directed Kid Sensation's "Seaton Funk" video for Ichiban. Jack Sawyers produced the Seattle-based shoot. And the company's Ken Fox directed *Wide-spread Panic's* Capricorn clip. "Can't Get High" on location in Athens, Ga. J.P. Pastor produced.

• Atlanta was the site of the *Boogie Monsters'* new video, "Honey Dine In Gotham," for Pendulum/EMI. Marty Thomas directed the shoot with D.P. Man. Bill Boyd produced for Pop/Art Film Factory. Daniel Zarilli executive-produced.

• Film Xero directors Steven T. Miller and R. Brad Murano lensed Aaron Tippin's latest RCA clip, "She Fell Like A Brand New Fire" in Texas. Chas Hatcher DP'ed, Ken Byrnes produced.

'95 CLOIS Rate Music Vids; MTV Networks' Profits Soar

CLOIS FOR CLIPS: The forces behind the annual CLO Awards, presenting the best radio, TV, and print campaigns, are boosting their collective focus on music video production with the 1995 ceremony.

"Videos are definitely becoming a critical part of a campaign," says Colette Donahue, managing director of the 38th annual CLO Awards. She notes that the high-profile addition of music video into the awards competition may even help elevate the industry's overall status in creative circles.

The music video category actually was introduced to the CLO ceremony in 1994, but the organization did not aggressively promote its addition to the competition until this year, says Donahue.

Music industry judges who will oversee the video category include such artists as David Byrne, John Mitchell, R.E.M., The Roots, Peter Dinklage, Chris Cornell, and Robert Clivillés. Label executives who also have agreed to take part in the jury include Warner Bros.' John Beug, Capitol's Michelle Peacock, Jive's Lyndie Simmons, Warner Bros. Nashville's Janice Azar, and Mercury's Annette Mitchell.

In addition, members of the production company who will participate in the voting process include Bob Giraldi, Giraldi/Suarez Films; Tony Kaye, Tony Kaye Films; David Hogan, Original Films; Matthew Rolston, Pictures; and Herb Ritts, Ritts/Hayden.

The jury will be divided into musical genres and will comprise about 50 judges, says Donahue. Participants will be precluded from voting on their own productions. Clips will be judged purely on the originality of the concept and the quality of its execution.

Donahue says the CLO Awards jury committee was "bombarded" with music video entries at the Feb. 17 deadline, and staffers were still opening boxes as press time.

The CLO Awards will be presented during the 38th CLO International Advertising Festival and Expo in San Francisco May 12. The winning clips will be distributed on a CD-ROM disc later this year, Donahue says.

CASHING IN: MTV Networks' parent, Viacom, recently reported "sharply higher" 1994 revenues of \$7.36 billion vs. 1993 revenues of \$2 billion. Networks and broadcasting revenues increased 32% to \$1.86 billion in 1994. Earnings from operations increased 42% to \$447.8 million in 1994.

The increase in revenues and earnings from operations resulted primarily from the acquisition of the Paramount TV stations and increased advertising sales at MTV Networks, Viacom reports. MTV Networks' revenues and earnings from operations in-

creased 28% and 19%, respectively. The increase in revenues mostly was attributed to advertising rate increases, while earnings from operations benefited from higher advertising revenues partially offset by increased operating costs, as well as losses of \$15 million associated with the development of MTV Latino, Nickelodeon Magazine, and VH1 UC, according to the Viacom report.

AMERICANAS ON LINE: Though the Branson, Mo.-based Americana Television Network went dark Dec. 31, its family-oriented programming philosophy lives on, thanks to a new production deal with Liberty Media Corp., a wholly owned subsidiary of cable giant Tele-Communications Inc.

Liberty purchased all of the assets of the music-based Americana, including the contracts of the network's founder Stan Hitchcock and its programming head Larry Williams. Hitchcock is now president of the newly formed Americana Television Production LLC, while Williams is executive VP of programming and production.

Liberty subsidiary Vision Group Inc. will handle the distribution of Americana's product through the TCI pipeline. Americana's library includes 600 hours of original programming, much of it steeped in the musical traditions of blues, brass, country, and other uniquely American sensibilities.

"This is not just a rescue, it's an answer to a prayer," says Hitchcock, noting that the new deal will take Americana programming to a much wider audience than its limited cable distribution ever could.

Liberty Media Corp. has interests in such domestic TV programmers as Turner Broadcasting Systems Inc., Discovery Communications Inc., QVC Inc., and International Family Entertainment, among others.

Hitchcock projects that such Americana programs as "Heart Throb" and "Remo's Old Time Music Festival" could be back on the air as early as April, with production of new programs set for May.

BOSS VIDEO: Jonathan Demme recently released video footage for Bruce Springsteen & The E Street Band's new tune, "Hurricane Incorporated," to be included on the Boss' upcoming greatest-hits album.

REEL NEWS: Director Rob Lindsey has joined the roster at Nashville-based Scene Three. ... Liz Hinklein is now directing for New York-based Public Pictures Inc. ... Paul Petersen recently signed with H-Gan Label, which is headquartered in Chicago. ... Gunter Tyrin turned over his L.A. ... Actor Tyrin Turner now is directing for L.A.'s Majestic Films.



Winter White. Patriot recording artist John Berry wants to shoot a scene for his clip "Standing On The Edge," as director of photography Denver Collins, left, sets up the shot. Scene Three Inc.'s John Lloyd Miller, not pictured, directed and produced the video on location in Boston.

Billboard **Radio Monitor**

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

★ NEW ADDED ★ ★ LISTINGS SURVIVED BY THE OUTLETS (NOT FROM DISC) CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily
1899.58 Hz
Newburgh, N.Y. 10018

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Artists & Music



YOU SEND ME: THE LIFE AND TIMES OF SAM COOKE
By Daniel Wolff with S.R. Crain, Clifton White & David Tannenberg (William Morris & Co., \$35)

Form rappers function in Daniel Wolff's exceptional new biography, which, like its subject, crosses boundaries without diluting distinctions and rings with a compelling lyrical power that wins over the "Amenis" of the house-rap crowd, the street-gospel, R&B, and pop music industry. "You Send Me" is also a richly spun sociological portrait of the changes that did and those that didn't, during the short lifetime of one Southern-born, Northern-raised African-American man with a voice, a talent, and the will to make a difference. How this life and those segregationist times ultimately impacted each other and altered the direction of popular music, is at the heart of a remarkable book.

The story begins, dramatically, at the end—with the discovery in 1984 of Cooke's body in a seedy Los Angeles motel room. The singer had been shot to death, purportedly after his bizzare drunken stalk on two women. The following pages do little to disassemble the riddle of an end that seems out of synch with the rest of Cooke's life. Wolff revisits the mystery in depth at the end of his book, culled threads from the narrative that could be a seemingly disjoint picture together. It is not an answer, but it is as compelling a hypothesis as we yet have forward.

In between, of course, and suffusing every page, is the music. From the rise of the holy-roller church movement through gospel music's recent industry heyday and its later R&B permuta-

tions, Wolff chronicles Cooke's formative years as a rising member of the thriving gospel scene and his eventual desire to move beyond the narrow bounds set by "holy" and "sacred" pop mainstream. How he did just that with enduring hits such as "You Send Me," "Wonderful World," and "Chain Gang" and what, it cost him, are explored in wonderful depth. Wolff's music-industry access has both the thoroughness of the historian and the raw spirit of the critic.

Wolff's contributors—particularly S.R. Crain, founder of Cooke's onetime group the Soul Stirrers, and Clifton White, Cooke's guitarist and arranger—are invaluable, adding to the awe of the sweeping tale with an immediacy and intimacy that surely came from being there.

"You Send Me" is a revelation.

MARILYN A. GILLEN

TOMMY BOY'S NAUGHTY BY NATURE AIDS HIGH

(Continued from page 17)

hope, spins, and jump with mass appeal. "The album has a strong musical quality and should prove accessible to everyone. And as I listen to it, I hear a lot of tracks that have the authentic flavor Naughty is known for."

Examples include "Holdin' Fort," "Chain Remains," "Feel Me Better," and first single "Craziest," which ships March 28.

"Craziest" takes listeners on a hip-hop ride from Illinois (East Orange), also known as Naughtyville, USA to cities across the country. "The track is like an all-inclusive hip-hop call to arms... a natural first single," says Lynch.

Still, Tommy Boy conducted heavy research by the producers, who drew inspiration from Naughty's lead single. On Feb. 25, Tommy Boy promotion rep hosted simultaneous listening sessions in Los Angeles, San Francisco, Chicago, New York, Detroit, Houston, and Atlanta, where "Poverty's Paradise" was previewed for key street DJs and music-jockeys. Attendees received "Craziest" 12-inches to take with them.

On March 3, one day after shipping promotional CD copies of the title, all other rap IDs will be serviced with the limited-edition, 12-inch "Poverty's Paradise." The track is only the first of "Poverty's Paradise" will meet retail April 4. CDs and cassettes will follow two weeks later.

The label commissioned a Southern-based producer Cray C and recorded a clean radio version.

French Retail Firm Fined \$67,000 To Be Paid For Bootlegging

■ BY EMMANUEL LEGRAND

PARIS—A clamorous by the French record industry on bootleg product has resulted in one of Paris's most renowned record retailers being ordered to pay \$67,000 in damages for importing and selling bootleg recordings without the permission of the artists or the producers.

A Paris commercial court decided that retail company Joseph Gibert must pay the money to EMI, Virgin, and Warner Music. In addition, Gibert and importer Legend Music were told that each further breach of copyright legislation would result in a \$10,000 fine.

This case, which was initiated two years ago, followed evidence gathered by retail industry body SNEP showing that Joseph Gibert was openly selling bootlegs in its store on the Boulevard Saint Germain in Paris.

SNEP, along with EMI, Virgin, and

Warner Music, filed suit against Joseph Gibert and Legend Music for allowing their employees to sell bootleg recordings without the authorization of the rights owners. SNEP says this action was meant to be a high-profile deterrent to anyone considering putting bootlegs on the market in France.

Gibert had already removed all suspect product from its racks before the judge to pay damages was made. The company has not yet announced if it will appeal the judgment.

SNEP welcomed the court decision and the amount of the damages imposed. It expects that this judgment will "strongly urge bootleggers and retailers to stop manufacturing, importing, and selling these recordings." SNEP warns that record companies will "not hesitate to repeat these legal proceedings." A similar action is expected to go to court soon and involves a retailer based in the northern city of Lille.

New U.S. Musicians Group Formed Public Performance Income Tops Agenda

■ BY JEFF CLARK-MEADS AND AND ADAM WHITE

LONDON—Recording artists here are soon to speak with a new voice.

The International Musicians Forum and the British Association of Songwriters, Composers, and Authors are joining to form the Assn. of United Recording Artists. The new group intends to represent musicians' interests in the forthcoming round of changes to U.K. copyright law.

Legal adviser Nigel Parker of Lee & Thompson says that AURA is in the process of establishing its constitution and drafting directors, and is eager to have a sound organizational footing by the time the government's proposed copyright law amendments—changes precipitated by a European Commission directive—are published.

The issue that has sparked the new group's formation is public performance income for artists. "We're talking about more than \$20 million pounds at the end of the decade," says James

Fisher, general secretary of the International Musicians Forum, "and we need to find out who's going to collect it and how it's going to be distributed." He adds that AURA principals are to meet next on Monday (6) in London.

A directive from the European Commission says that the British government to change the copyright law—requires that performers be paid equitably for public performance of their works. When such a statute is enacted, it will mark the first time that artists have received a legal right to remuneration. Currently, payments are on a voluntary basis.

Parker stresses that AURA's role is to be a professional organization for recording artists and not a trade union such as the Musicians' Union. He says, "There's a widely held perception that the MU is principally for classical and session musicians rather than for recording artists, as AURA is." He adds that he sees no conflict between the interests of AURA and the MU and no competition for members.

Parker says, "Issues such as the Monopolies & Mergers Commission inquiry into the music industry are highlighted by the inadequacies of attempts so far to articulate the artist's viewpoint."

Parker says no one is sure when the government will issue its draft legislation; it was due at the end of last year but has been delayed for an unspecified period. When it is published, he says, AURA's preferred outcome would be the granting of a joint right between record companies and artists that would allow the artists to control the exploitation of their work.

However, Parker suggests it is unlikely the government will go that far; he says ministers would regard this as "an unnecessary fester" on record companies. More realistically, he expects artists will have their right to public performance royalties written into law for the first time.

The ECD directive has already been adopted into domestic legislation in Belgium, Italy, Spain, and Greece.

Sanremo Festival Unites Italy in Music Nearly Half Of Country Watches Televised Event

■ BY MARK DEZZANI

SANREMO, Italy—The 45th annual Sanremo Music Festival, which took place in this Riviera resort town Feb. 21-25, has been described as a gala of national unity during the protracted economic and political crisis that has been dividing the nation.

The spectacle pulled in record ratings for the final evening, with one point million people—almost half of Italy—tuned in. Even politicians got in on the act when 40 of them sang to the TV audience.

For the first time, Sanremo's artistic director and presenter, Pippo Baudo, this year selected all the competing acts himself, claiming that his criteria was to put on a good show. He picked a cross-section of professional singers plus TV and show biz personalities, winning praise from the public and press, in contrast to the more customary cynicism of previous years.

There was also unanimity in the public panels' choice of winners in the two sections for established stars and newcomers. Twenty-three-year-old singer/songwriter Georgia (BMG) won the established talent section. Described as

the Italian Whitney Houston, she won the hearts of the nation as much for her classy, soaring vocal style and her cute stage presentation as for her standard Sanremo-style ballad, "Come Saprai," penned by label mate Eros Ramazzotti.

A five-piece a cappella outfit, Neri per Caso (Sony), easily won the newcomers section. The quintet had received solid national airplay prior to the event with its first single, an inspired reggae cover by one of the Zucchero hit "Donna." Its polished rendition of "Le Ragazze" won the votes of the public jury by a wide margin.

Other performers expected to sell well as a result of exposure at Sanremo include Sony act Ivana Spagna, who finished third in the established section with "Gente

Come Noi"; RTI acts Fiorello and 883; the operatic tenor Andrea Bocelli (Sugar), who is already making waves internationally; Mango, who won the critics' prize for best arrangement for "Dove Vai"; and MCA discovery Gloria, who—despite being knocked out in the first round of the newcomers section—received the critics' prize for her emotional vocal delivery.

A strong cast of international stars guests at Sanremo this year, several profiting by moving on to Sanremo from the Brit Awards in London. They included Madonna, Take That, Annie Lennox, Youssou N'Dour, Cheb Khaled, Sting, Simple Minds, Cyndi Lauper, Chris Isaak, Robbie Robertson, Ray Charles, Randy Crawford, Ami Stewart, and Noa.

New Concert Tax Threatens Finnish Artists & Promoters

■ BY ANTTI ISOKANGAS

HELSINKI—Finnish musicians and concert promoters, plagued by economic recession and poor ticket sales, are having to come to terms with another mass production—a new tax on concert tickets.

But successful lobbying from the industry means that the impact of the tax may not be as bad as the live sector as it is first applied.

On Jan. 1, when Finland became a member of the European Union, value-added tax finally replaced the old sales-tax system, making previously tax-free events like concerts liable for tax. The normal VAT is 22%, but most cultural products have a reduced tax

rate of 12%. The Finnish government had planned to set the tax rate for concert tickets at 12% as well, but after much lobbying from the music industry and support from Minister Of Culture Tyytti Isoaho-Koivu, parliament decided to further lower the rate to 6%. "For many promoters and bands, the VAT issue was simply a question of life and death," says promoter Kari Pessi, president of the Finnish Rock Agencies' Union.

According to most estimates, rock and pop concerts now bring in annual revenues of 40 million-60 million Finnish marks (\$8 million-\$10 million), a drop of at least 40% since the beginning of the decade.

2-Year-Old Warner Music Hungarainks Another Label

BUDAPEST—Warner Music Hungary is celebrating its second anniversary with local label Magnetophon by announcing an exclusive agreement with another successful domestic independent, Rozsa Records. The move was revealed at a large music awards reception at the Grand Hotel Hungaria in Budapest.

"I cannot underestimate the importance over the last two years of a strong local reputation," says Manfred Lappe, Austrian representative of Warner Music Eastern Europe. "With Rozsa Records, we are still asserting our commitment to developing no more than seven titles a year. It was able to grab 4% of 1994

both its name and identity. The move is effective March 1.

The deal calls for a minimum of five annual releases from Rozsa, plus Warner-Magnetophon has access to its back catalog.

Although official annual-sales figures will not be announced until the end of the year, Rozsa's Golden Giraffe Awards in early March, percentages based on positions of last year's fortnightly top 100 LP chart in Hungary show that Warner-Magnetophon enjoyed a 25% market share.

Rozsa, formed in 1988 by 32-year-old Istvan Rozsa, has a policy of releasing no more than seven titles a year. It was able to grab 4% of 1994

chart action, the biggest slice after the five majors.

"To me, it's like the difference between mass production and individual handicraft," says Rozsa. "When the majors moved in here two years ago, I wasn't afraid. I knew they had the money to swamp the market, but without being able to personalize it."

Rozsa says his success is based on being able to offer artists a full package of management and production. This was established with Rozsa's first big hit artist/singer Demjen, whose band U-MotoRock he managed until they split in 1987.

After Demjen's solo LP went

gold, Rozsa was able to entice Hungary's most popular artists with his management skills. The current in-favorite is Charlie, a rock singer in the Joe Cocker mold, whose "Charlie II" will go gold on April 10 from prerelease orders alone.

Rozsa's small roster of artists and five-man staff have been attractive to the major labels for some time. "I met Manfred Lappe at Lake Balaton last summer, and we found we had a lot of things in common," says Rozsa.

After six months of negotiations with new Warner Music Hungary boss László Pastor, the agreement was signed in February.

BMG acquires 5% stake in America Online ... see page 7

Shock's Offspring 2nd Indie Act To Top Australian Album Chart

■ BY CHRISTIE ELIEZER

MELBOURNE—California power-pop band Offspring is enjoying a double and damn-near unique success in Australia, and striking a coup for the indie sector in the process.

Not only is Australia the first country outside the U.S. to award the "Smash" album platinum status (70,000 units), this is only the second time that a self-financed, independently distributed Australian label has had a No. 1 album on the national top 50. The last time was 24 years ago, with Melbourne band Daddy Cool's debut, "Daddy Who? Daddy Cool!" (Sydney).

"Smash" now is close to double platinum in Australia, which is the only country to accord it chart-topping status. In the U.S., the album has sold triple-platinum, according to the RIAA, and peaked at No. 4 on the Billboard 200.

The album's Australian success also is proof that a 5-year-old independent—the Shock Music Group—can muscle in on the majors' territory. And this time, the Shock group is poised to follow through.

Recently, the label has become increasingly aggressive to gain market share, growing from a three-man cottage industry to a business with a \$12-million turnover and a staff of 45. But until last year, its chart breakthroughs were brief top-20 forays with Sepultura, Ed Kuepper, and the Breeders.

When "Smash" was released, Shock still sold records "on the street," says co-managing director David Williams. "We basically put out what we considered a quality punk record and hoped people would find out about it."



OFFSPRING

Initial support came from traditional sources of hardcore music—street parties, college radio, and the national Triple J radio network with its strong 18-25 demographic.

While "Come Out And Play" was issued stateside only as one-track radio single, Shock gained permission from Offspring's U.S. label, Epitaph, to service it as a three-track to retail. The label also ensured chart placement by vigorously targeting regional radio, which in turn brought the city stations on board.

When "Smash" hit the 1,000 mark, Shock undertook its first TV campaign, targeting teen-appeal shows like "Video Smash Hits," "The Simpsons," and "Ken & Stimpy."

"That's when it really took off," says Williams. "The album was going to the top anyway. But when the band toured here (as part of the national Big Day Out concert series), that really pushed

it through the roof."

Even the family-oriented chains like Kmart and Target began stocking up.

In recent years, Shock's distribution network has extended to more than 100 local and international labels, including 4AD, Spiral Scratch, Beggars Banquet, Au Go Go, Sub Pop, Alternative Tentacles, Summershine, Waterfront, and Sex For Miles. It has diversified into publishing, exports, merchandising, four-in-house record labels, and retail distribution. Shock further expanded its promotion team and was the first Australian label to sign a deal with Aussie Music Online to distribute on the Internet.

Its Offspring success has given Shock major-player status in mainstream outlets. It has four singles in the top two Offspring tracks ("Hocus Pocus," "Here's Johnny" and Nicki French's "Total Eclipse Of The Heart")—and expects similar results for Veruca Salt and the Breeders.

Josephine Glikuh, marketing coordinator with the HMV Australia retail chain, suggests that "Smash" has reinforced, rather than changed, many attitudes about the label. "We've always considered them a strong player in the market," she says. "Their stock has varied, and they clearly have knowledge of, and commitment to, the music they release."

Glikuh adds that while Shock's ad-

vertising expenditure may not be as large as that of a major, "their high level of service and follow-through makes them highly competitive out there."

Plans are in motion to expand Shock's estimated 4% market share to between 8% and 12% by early 1997. The next step, says Williams, is a No. 1 album for an Australian act and an overseas hit for any of their 25 direct signings. Distribution deals in Ja-

pan and Europe could see Shock acts touring those regions this year. Currently, expanding the local roster is not a priority.

This is an exciting stage for us, because we have in effect probably changed the landscape of the local music industry," says Williams. "It reminds me of Prince's impact on the U.K. some years back when they broke the majors' monopoly."

France's Victoires Awards Raise Acts' Album Sales

■ BY EMMANUEL LEGRAND

PARIS—Two weeks after the French Victoires de la Musique awards (held Feb. 25), four artists featured that night are feeling its positive effects. The televised show gave several acts a boost in the official SNEP sales charts, and labels report increasing media interest for lesser-known artists who earned Victoires.

RCA act Enzo Enzo's voted best female singer—whose album "Deux" was no longer in the charts before the ceremony, made a brilliant comeback to No. 13. According to RCA, the album shipped 50,000 units in the 10 days following the Victoires. Her song "Juste Quelqu'un de Bien," voted best single of the year, had been on the verge of falling off the chart when it made a jump from No. 97-35.

In the week after the Victoires, Chrysalis sold more than 12,000 units of "La Dernière Année," the first album by De Palma's voted most upcoming male act. The album re-entered the charts at No. 45, while the song "Sur La Route," which had been at the end of its shelf life, jumped from No. 81-14. Chrysalis GM Hervé Defrançois reports increasing airplay of the

track, especially on FM stations targeting a young public. He says, "It creates a perfect environment for the launching of the second single."

Rap act IAM, named best band, entertained the Victoires audience with a performance of its socially conscious, anti-drug song "Le Saatchi Blanc," which has since moved from No. 68-41 on the singles chart, while its album "Ombre Et Lumière," re-entered the chart at No. 48. Rap sensation MC Solaar, who took home best album and best video, also saw sales of his album, "Prose Combat," increase, going from No. 16-7 on the album chart.

The Victoires even had an impact on nominated acts that did not win. Christian Hergott, founder of the EMI-distributed label CH2, whose act Vallée was nominated in the upcoming female category, says that he has "pleasantly witnessed the impact of the Victoires, both in terms of sales—the single 'Pop Song' jumped 10 places the week after the Victoires—and notoriety, with Vallée performing on many radio and TV shows." Such increased activity has forced Hergott to delay the release of Vallée's second single.

'94 U.K. Classical Market Up 20%

LONDON—Classical music sales in the U.K. are returning to the boom levels of 1990, but the pattern of the market is shifting as buyers show an increasing enthusiasm for cassette.

Classical was the first sector in the U.K. to adopt CD, and last year discs accounted for 122 million units out of the 155 million classical albums shipped to stores, according to figures just released by the British Phonographic Industry.

The statistics show that, in comparing 1994 with the previous year, CD sales rose 29% in the U.K. and the market that expanded by 20%. Cassette shipments grew by nearly 12% to 33 million units. Vinyl is now at a negligible 25,000 units.

TPI says, "Classical sales in 1994 reached 155 million units, almost back to the levels of 1990/91, which was the period of the classical boom in imports." Kenneth Baker, the first of the "Three Tenors" albums.

"Gains in the classical market were mainly due to the performance of the cassette format. Of the top five-selling albums in the sector for 1994, cassette was the best-selling format on three titles, including the latest 'Three Tenors' recording."

JEFF CLARK-MEADS

Spain's Serrat Gets Civil Medal Singer's Humanitarian Work Hailed

■ BY HOWELL LLEWELLYN

MADRID—Times really have changed for Joan Manuel Serrat, Spain's most popular singer/songwriter. He emerged as a young leader of the Catalan protest movement in the 1960s under the authoritarian rule of General Franco. His influence was so great that by 1968, Serrat was forced to go to Mexico and Argentina in self-exile.

Twenty-seven years later, the Spanish government converted Serrat into the first musician ever to receive the coveted Civil Merit Medal. Prime minister Felipe handed the award to Serrat, 61, at a ceremony attended by other such veteran singer/songwriters as Victor Manuel and singer Miguel Rios.

The award acknowledges Serrat's contribution to good relations between Spain and Latin America, where the singer is enormously popular, particularly in Argentina and Chile.

Gonzalez spoke of Serrat's integrity and his fight against all forms of totalitarianism, intolerance, xenophobia, and racism, and he said his efforts had done more to unite the peoples of Spain and Latin America than many political summits.

The award follows a remarkable year for Spanish singer/songwriters from the same generation as Serrat. His 1994 album, "Nadie Es Perfecto" (Nobody's Perfect), reached No. 1 in the Spanish charts, as did works by his peers Ana Belen & Victor Manuel and Joaquín Sabina.

Mystery Witness Hails UB40 Case

■ BY JEFF CLARK-MEADS

LONDON—The public battle between Birmingham secretary David UB40, said that if the witness, who is said to have come forward after reading of the case in the local Birmingham papers, was allowed to be called, it would lead to recalling previous witnesses, including UB40 leader All Campbell, to give fresh evidence.

The judge refused to grant an adjournment for further consideration of the mystery witness' evidence, but then unexpectedly reversed his judgment in the case. He has given no indication of when he will give his ruling.

The case was initiated by Banks, 38, who is suing the group in regard to copyright of its 1985 U.K. No. 3 hit single, "Don't Break My Heart." She

evidence the witness, an unnamed worker for the Birmingham probation service, could give.

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The case was initiated by Banks, 38, who is suing the group in regard to copyright of its 1985 U.K. No. 3 hit single, "Don't Break My Heart." She

claims it was based on a poem she wrote and then gave to former band member David Khan (Billboard, 11/10/94), who wrote the lyrics to the song with UB40, is said to have received \$15,000 from the group for the song. He apparently never shared any of that money with Banks, even though he asserted he was "on her right," Banks told the court.

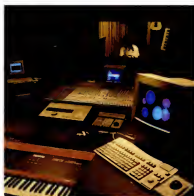
She not only is suing the band, but also CBS Songs Ltd., ATV Music Ltd., Fennell Khan, and Virgin Records.

During his summary, the judge made it clear that whatever the case's outcome, he did not think UB40 acted dishonorably in the matter.

During his testimony, UB40's Campbell told the court he had received no indication from Khan that he didn't write the song.

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JAPAN			CANADA			GERMANY			FRANCE		
Globe Publications, Inc. 3/24/95			(The Record) 2/22/95			compiled by Media Control 2/24/95			GNEIFERT/SPIN/Live 2/28/95		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	RA-BA BA! MARI GORDON	1	2	SUKIYATI A.P. NIE PUTI NUTTING	1	1	CONQUEST OF PARADISE WANGELIS LAST WEST	1	1	SHORT CUT DICK 20 FINGERS TW
2	NEW	HOW CAN I GO ON BEING ON MY CHAIR	2	3	ON BEING ON MY CHAIR REINDEER	2	2	OLD PAPER BURN REINDEER	2	2	THE REASON YOU LOVE YOU'S ANNE LENNOX
3	NEW	MAICCA I CAN'T STOP YOUR EYES	3	3	SECRET MADONNA WANGELIS	3	5	SHORT DICK MAN 20 FINGERS TW	3	6	RESPECT ELLIANE THEATRE
4	NEW	MAICCA I CAN'T STOP YOUR EYES	4	4	ALWAYS BOY JOHN WERE IN THE	4	4	MOVIE YOUR ASK SCOTTER	4	5	CHASQUA RUTH KATCHE, MANU A OREMA
5	NEW	MAICCA I CAN'T STOP YOUR EYES	5	5	ALWAYS BOY JOHN WERE IN THE	5	6	CHAMBERLAIN	5	7	COPYCAT YOUNG
6	NEW	MAICCA I CAN'T STOP YOUR EYES	6	6	ALWAYS BOY JOHN WERE IN THE	6	8	HERE COMES THE HOTTESTEPHER IN KAMOE	6	8	YOU CAN FEEL THE LOVE... I JOHN WAT DOKY
7	NEW	MAICCA I CAN'T STOP YOUR EYES	7	7	ALWAYS BOY JOHN WERE IN THE	7	7	TEARS DONT LIE MARY CH UNINA METER	7	8	HERE COMES THE HOTTESTEPHER IN KAMOE
8	NEW	MAICCA I CAN'T STOP YOUR EYES	8	8	ALWAYS BOY JOHN WERE IN THE	8	8	TEARS DONT LIE MARY CH UNINA METER	8	8	HERE COMES THE HOTTESTEPHER IN KAMOE
9	NEW	MAICCA I CAN'T STOP YOUR EYES	9	9	ALWAYS BOY JOHN WERE IN THE	9	9	TEARS DONT LIE MARY CH UNINA METER	9	8	HERE COMES THE HOTTESTEPHER IN KAMOE
10	NEW	MAICCA I CAN'T STOP YOUR EYES	10	10	ALWAYS BOY JOHN WERE IN THE	10	9	TEARS DONT LIE MARY CH UNINA METER	10	8	HERE COMES THE HOTTESTEPHER IN KAMOE
11	NEW	MAICCA I CAN'T STOP YOUR EYES	11	11	ALWAYS BOY JOHN WERE IN THE	11	9	TEARS DONT LIE MARY CH UNINA METER	11	8	HERE COMES THE HOTTESTEPHER IN KAMOE
12	NEW	MAICCA I CAN'T STOP YOUR EYES	12	12	ALWAYS BOY JOHN WERE IN THE	12	9	TEARS DONT LIE MARY CH UNINA METER	12	8	HERE COMES THE HOTTESTEPHER IN KAMOE
13	NEW	MAICCA I CAN'T STOP YOUR EYES	13	13	ALWAYS BOY JOHN WERE IN THE	13	9	TEARS DONT LIE MARY CH UNINA METER	13	8	HERE COMES THE HOTTESTEPHER IN KAMOE
14	NEW	MAICCA I CAN'T STOP YOUR EYES	14	14	ALWAYS BOY JOHN WERE IN THE	14	9	TEARS DONT LIE MARY CH UNINA METER	14	8	HERE COMES THE HOTTESTEPHER IN KAMOE
15	NEW	MAICCA I CAN'T STOP YOUR EYES	15	15	ALWAYS BOY JOHN WERE IN THE	15	9	TEARS DONT LIE MARY CH UNINA METER	15	8	HERE COMES THE HOTTESTEPHER IN KAMOE
16	NEW	MAICCA I CAN'T STOP YOUR EYES	16	16	ALWAYS BOY JOHN WERE IN THE	16	9	TEARS DONT LIE MARY CH UNINA METER	16	8	HERE COMES THE HOTTESTEPHER IN KAMOE
17	NEW	MAICCA I CAN'T STOP YOUR EYES	17	17	ALWAYS BOY JOHN WERE IN THE	17	9	TEARS DONT LIE MARY CH UNINA METER	17	8	HERE COMES THE HOTTESTEPHER IN KAMOE
18	NEW	MAICCA I CAN'T STOP YOUR EYES	18	18	ALWAYS BOY JOHN WERE IN THE	18	9	TEARS DONT LIE MARY CH UNINA METER	18	8	HERE COMES THE HOTTESTEPHER IN KAMOE
19	NEW	MAICCA I CAN'T STOP YOUR EYES	19	19	ALWAYS BOY JOHN WERE IN THE	19	9	TEARS DONT LIE MARY CH UNINA METER	19	8	HERE COMES THE HOTTESTEPHER IN KAMOE
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8	NEW	MAICCA I CAN'T STOP YOUR EYES	8	8	ALWAYS BOY JOHN WERE IN THE	8	8	TEARS DONT LIE MARY CH UNINA METER	8	8	HERE COMES THE HOTTESTEPHER IN KAMOE
9	NEW	MAICCA I CAN'T STOP YOUR EYES	9	9	ALWAYS BOY JOHN WERE IN THE	9	9	TEARS DONT LIE MARY CH UNINA METER	9	8	HERE COMES THE HOTTESTEPHER IN KAMOE
10	NEW	MAICCA I CAN'T STOP YOUR EYES	10	10	ALWAYS BOY JOHN WERE IN THE	10	9	TEARS DONT LIE MARY CH UNINA METER	10	8	HERE COMES THE HOTTESTEPHER IN KAMOE
11	NEW	MAICCA I CAN'T STOP YOUR EYES	11	11	ALWAYS BOY JOHN WERE IN THE	11	9	TEARS DONT LIE MARY CH UNINA METER	11	8	HERE COMES THE HOTTESTEPHER IN KAMOE
12	NEW	MAICCA I CAN'T STOP YOUR EYES	12	12	ALWAYS BOY JOHN WERE IN THE	12	9	TEARS DONT LIE MARY CH UNINA METER	12	8	HERE COMES THE HOTTESTEPHER IN KAMOE
13	NEW	MAICCA I CAN'T STOP YOUR EYES	13	13	ALWAYS BOY JOHN WERE IN THE	13	9	TEARS DONT LIE MARY CH UNINA METER	13	8	HERE COMES THE HOTTESTEPHER IN KAMOE
14	NEW	MAICCA I CAN'T STOP YOUR EYES	14	14	ALWAYS BOY JOHN WERE IN THE	14	9	TEARS DONT LIE MARY CH UNINA METER	14	8	HERE COMES THE HOTTESTEPHER IN KAMOE
15	NEW	MAICCA I CAN'T STOP YOUR EYES	15	15	ALWAYS BOY JOHN WERE IN THE	15	9	TEARS DONT LIE MARY CH UNINA METER	15	8	HERE COMES THE HOTTESTEPHER IN KAMOE
16	NEW	MAICCA I CAN'T STOP YOUR EYES	16	16	ALWAYS BOY JOHN WERE IN THE	16	9	TEARS DONT LIE MARY CH UNINA METER	16	8	HERE COMES THE HOTTESTEPHER IN KAMOE
17	NEW	MAICCA I CAN'T STOP YOUR EYES	17	17	ALWAYS BOY JOHN WERE IN THE	17	9	TEARS DONT LIE MARY CH UNINA METER	17	8	HERE COMES THE HOTTESTEPHER IN KAMOE
18	NEW	MAICCA I CAN'T STOP YOUR EYES	18	18	ALWAYS BOY JOHN WERE IN THE	18	9	TEARS DONT LIE MARY CH UNINA METER	18	8	HERE COMES THE HOTTESTEPHER IN KAMOE
19	NEW	MAICCA I CAN'T STOP YOUR EYES	19	19	ALWAYS BOY JOHN WERE IN THE	19	9	TEARS DONT LIE MARY CH UNINA METER	19	8	HERE COMES THE HOTTESTEPHER IN KAMOE
20	NEW	MAICCA I CAN'T STOP YOUR EYES	20	20	ALWAYS BOY JOHN WERE IN THE	20	9	TEARS DONT LIE MARY CH UNINA METER	20	8	HERE COMES THE HOTTESTEPHER IN KAMOE
1	NEW	MAICCA I CAN'T STOP YOUR EYES	1	1	ALWAYS BOY JOHN WERE IN THE	1	1	CONQUEST OF PARADISE WANGELIS LAST WEST	1	1	SHORT CUT DICK 20 FINGERS TW
2	NEW	MAICCA I CAN'T STOP YOUR EYES	2	2	ALWAYS BOY JOHN WERE IN THE	2	2	OLD PAPER BURN REINDEER	2	2	THE REASON YOU LOVE YOU'S ANNE LENNOX
3	NEW	MAICCA I CAN'T STOP YOUR EYES	3	3	SECRET MADONNA WANGELIS	3	5	SHORT DICK MAN 20 FINGERS TW	3	6	RESPECT ELLIANE THEATRE
4	NEW	MAICCA I CAN'T STOP YOUR EYES	4	4	ALWAYS BOY JOHN WERE IN THE	4	4	MOVIE YOUR ASK SCOTTER	4	5	CHASQUA RUTH KATCHE, MANU A OREMA
5	NEW	MAICCA I CAN'T STOP YOUR EYES	5	5	ALWAYS BOY JOHN WERE IN THE	5	6	CHAMBERLAIN	5	7	COPYCAT YOUNG
6	NEW	MAICCA I CAN'T STOP YOUR EYES	6	6	ALWAYS BOY JOHN WERE IN THE	6	8	HERE COMES THE HOTTESTEPHER IN KAMOE	6	8	YOU CAN FEEL THE LOVE... I JOHN WAT DOKY
7	NEW	MAICCA I CAN'T STOP YOUR EYES	7	7	ALWAYS BOY JOHN WERE IN THE	7	7	TEARS DONT LIE MARY CH UNINA METER	7	8	HERE COMES THE HOTTESTEPHER IN KAMOE
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10	NEW	MAICCA I CAN'T STOP YOUR EYES	10	10	ALWAYS BOY JOHN WERE IN THE	10	9	TEARS DONT LIE MARY CH UNINA METER	10	8	HERE COMES THE HOTTESTEPHER IN KAMOE
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16	NEW	MAICCA I CAN'T STOP YOUR EYES	16	16	ALWAYS BOY JOHN WERE IN THE	16	9	TEARS DONT LIE MARY CH UNINA METER	16	8	HERE COMES THE HOTTESTEPHER IN KAMOE
17	NEW	MAICCA I CAN'T STOP YOUR EYES	17	17	ALWAYS BOY JOHN WERE IN THE	17	9	TEARS DONT LIE MARY CH UNINA METER	17	8	HERE COMES THE HOTTESTEPHER IN KAMOE
18	NEW	MAICCA I CAN'T STOP YOUR EYES	18	18	ALWAYS BOY JOHN WERE IN THE	18	9	TEARS DONT LIE MARY CH UNINA METER	18	8	HERE COMES THE HOTTESTEPHER IN KAMOE
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2	NEW	MAICCA I CAN'T STOP YOUR EYES	2	2	ALWAYS BOY JOHN WERE IN THE	2	2	OLD PAPER BURN REINDEER	2	2	THE REASON YOU LOVE YOU'S ANNE LENNOX
3	NEW	MAICCA I CAN'T STOP YOUR EYES	3	3	SECRET MADONNA WANGELIS	3	5	SHORT DICK MAN 20 FINGERS TW	3	6	RESPECT ELLIANE THEATRE
4	NEW	MAICCA I CAN'T STOP YOUR EYES	4	4	ALWAYS BOY JOHN WERE IN THE	4	4	MOVIE YOUR ASK SCOTTER	4	5	CHASQUA RUTH KATCHE, MANU A OREMA
5	NEW	MAICCA I CAN'T STOP YOUR EYES	5	5	ALWAYS BOY JOHN WERE IN THE	5	6	CHAMBERLAIN	5	7	COPYCAT YOUNG
6	NEW	MAICCA I CAN'T STOP YOUR EYES	6	6	ALWAYS BOY JOHN WERE IN THE	6	8	HERE COMES THE HOTTESTEPHER IN KAMOE	6	8	YOU CAN FEEL THE LOVE... I JOHN WAT DOKY
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2	NEW	MAICCA I CAN'T STOP YOUR EYES	2	2	ALWAYS BOY JOHN WERE IN THE	2	2	OLD PAPER BURN REINDEER	2	2	THE REASON YOU LOVE YOU'S ANNE LENNOX
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19	NEW	MAICCA I CAN'T STOP YOUR EYES	19	19	ALWAYS BOY JOHN WERE IN THE	19	9	TEARS DONT LIE MARY CH UNINA METER	19	8	HERE COMES THE HOTTESTEPHER IN KAMOE
20	NEW	MAICCA I CAN'T STOP YOUR EYES	20	20	ALWAYS BOY JOHN WERE IN THE	20	9	TEARS DONT LIE MARY CH UNINA METER	20	8	HERE COMES THE HOTTESTEPHER IN KAMOE
1	NEW	MAICCA I CAN'T STOP YOUR EYES	1	1	ALWAYS BOY JOHN WERE IN THE	1	1	CONQUEST OF PARADISE WANGELIS LAST WEST	1	1	SHORT CUT DICK 20 FINGERS TW
2	NEW	MAICCA I CAN'T STOP YOUR EYES	2	2	ALWAYS BOY JOHN WERE IN THE	2	2				

HITS OF THE WORLD CONTINUED

EUROCHART HOT 100 2/22/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	HERE COMES THE HOTTESTEP IN KAMOEZIO
2	7	THINK TWICE CELINE DION (COLUMBIA)
3	9	NO MORE "I LOVE YOU'S" ANNE LENOX (A&M)
4	2	TEARS DON'T LIE MARY ON PARADE
5	3	COTTON EYE REDNEX (ATLANTIC)
6	4	OLD POP IN AN OAK REDNEX (ATLANTIC)
7	4	ZOMBIE CRANERIES (LORD)
8	2	STAY ANOTHER DAY EAST 17 (POLYGRAM)
9	6	MOVE YOUR ASS SCOTTER (COLUMBIA)
10	5	SHORT DICK MAN 20 FINGERS & 6 (WEEDS)

THIS WEEK	LAST WEEK	ALBUMS
1	1	CRANERIES NO NEED TO ARGUE (LORD)
2	2	SINGLE MINDS GOOD NEWS FROM THE NEXT WORLD (VIRGIN)
3	4	NIRVANA MY UNPLUGGED IN NEW YORK (GEMINI)
4	3	RON JON CROSS ROAD (JANUS/COLUMBIA)
5	5	STING FIELDS OF GOLD (A&M)
6	6	SOUNDTRACK THE LONG KISS (JANUS/COLUMBIA)
7	8	CELINE DION THE COLOUR OF MY LOVE (COLUMBIA)
8	9	VANGELIS THE CONQUEST OF PARADISE (1942 ACTIVITIES)
9	10	GREEN DAY DOOKIE REMIX (WEEDS)
10	10	MARY ON PARADE THAT FEELING (VIRGIN)

SWEDEN (SVE) 2/24/95

THIS WEEK	LAST WEEK	SINGLES
1	2	SELF DEFENSE OFFSPRING (KROENKER)
2	1	TEARS DON'T LIE MARY ON PARADE
3	NEW	RIGHT TIME OF MOOD (HERR)
4	4	STAY ANOTHER DAY EAST 17 (VIRGIN)
5	4	THINK TWICE CELINE DION (COLUMBIA)
6	5	ANYONE OUT THERE MELODIE MC ISRAEL
7	NEW	DON'T YOU KNOW PARADISE (JANUS/COLUMBIA)
8	3	THE DANCE BASIC ELEGANT (HERR)
9	6	FLYING HIGH CAPTAIN HOLLYWOOD PROJECT (A&M)
10	5	HERE COMES THE HOTTESTEP IN KAMOEZIO (LORD)

THIS WEEK	LAST WEEK	ALBUMS
1	1	ELEMAN/ENHANCED/STROMGIST (HERR)
2	2	CRANERIES NO NEED TO ARGUE (LORD)
3	3	OFFSPRING SMASH (HERR)
4	4	SOUNDTRACK THE LONG KISS (JANUS/COLUMBIA)
5	5	GREEN DAY DOOKIE (WEEDS)
6	6	SINGLE MINDS GOOD NEWS FROM THE NEXT WORLD (VIRGIN)
7	NEW	NIRVANA LOVE ADVICE (HERR)
8	NEW	NORRMAN (HERR)
9	7	CHISTAINS THE LONG BLACK VEIL (A&M)
10	8	E-TYPE MADE IN SWEDEN (STROMGIST)

DENMARK (Off/Phonogram Marketing Services) 3/4/95

THIS WEEK	LAST WEEK	SINGLES
1	4	SCATMAN SCATMAN (JONAS)
2	1	HERE COMES THE HOTTESTEP IN KAMOEZIO (LORD)
3	3	STAY ANOTHER DAY EAST 17 (POLYGRAM)
4	2	ZOMBIE CRANERIES (LORD)
5	4	OLD POP IN AN OAK REDNEX (ATLANTIC)
6	5	TEARS DON'T LIE MARY ON PARADE
7	7	THE GIRLS, THEIR GIRLS & 2 (A&M)
8	10	WHEN I'M CLEANER (JONAS)
9	6	COTTON EYE REDNEX (ATLANTIC)
10	8	FLYING HIGH CAPTAIN HOLLYWOOD PROJECT (A&M)

THIS WEEK	LAST WEEK	ALBUMS
1	1	CRANERIES NO NEED TO ARGUE (LORD)
2	2	THOMAS HELM, STUFF (M&M)
3	3	ELVIS PRESLEY THE ESSENTIAL COLLECTION (A&M)
4	4	SINGLE MINDS GOOD NEWS FROM THE NEXT WORLD (VIRGIN)
5	5	SANNE SALOMONSEN UNPLUGGED (VIRGIN)
6	6	RON JON CROSS ROAD (JANUS/COLUMBIA)
7	NEW	DEEP PURPLE SMOKE ON THE WATER (A&M)
8	NEW	THE PINK PANGLOSS LIT LITER (A&M)
9	NEW	ALPHAMATH (A&M)
10	NEW	NIRVANA MY UNPLUGGED IN NEW YORK (GEMINI)

PORTUGAL (Off/Phonogram) 2/21/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	LAURA PAUSINI LAURA PAUSINI (WEEDS)
2	4	CRANERIES NO NEED TO ARGUE (LORD)
3	2	VANGELIS THE CONQUEST OF PARADISE (1942 ACTIVITIES)
4	3	NIRVANA MY UNPLUGGED IN NEW YORK (GEMINI)
5	5	CECILIA CECILIA (WEEDS)
6	6	SINGLE MINDS GOOD NEWS FROM THE NEXT WORLD (VIRGIN)
7	7	RON JON CROSS ROAD (JANUS/COLUMBIA)
8	8	TEYOTICAL, TEYOTICAL (A&M)
9	9	MADRIDES (A&M)
10	NEW	SCYTHIANS DELICIOUS (A&M)

IRELAND (IFPI Ireland) 2/23/95

THIS WEEK	LAST WEEK	SINGLES
1	1	THINK TWICE CELINE DION (COLUMBIA)
2	1	I'M GOT A LITTLE SOMETHING FOR YOU (M&M)
3	2	NO MORE "I LOVE YOU'S" ANNE LENOX (A&M)
4	3	THE DANCERS (HERR)
5	4	COTTON EYE REDNEX (ATLANTIC)
6	5	SOMEWHAT LATE BE SATURDAY NIGHT (BON JOVI)
7	NEW	HERE COMES THE HOTTESTEP IN KAMOEZIO (LORD)
8	6	REACH UP PERFECT ALLSTAR (WEEDS)
9	9	SET ME FREE IN TACTA (WEEDS)
10	7	WHEN YOU SAID YOU LOVED ME (FRANCE 2)

THIS WEEK	LAST WEEK	ALBUMS
1	1	CELINE DION THE COLOUR OF MY LOVE (COLUMBIA)
2	2	CHARLIE LANGEOROUGH WHAT COLOUR IS THE WIND (A&M)
3	3	BILL WHELAN RAINBOW (A&M)
4	4	CHISTAINS THE LONG BLACK VEIL (A&M)
5	5	GARTH BROOKS THE HITS (A&M)
6	6	VANGELIS THE CONQUEST OF PARADISE (1942 ACTIVITIES)
7	7	SCOTTER (COLUMBIA)
8	8	GREATEST HITS (A&M)
9	9	SHAD LONKIN YOU DO YOU THINK I AM (A&M)
10	10	CRANERIES NO NEED TO ARGUE (LORD)

AUSTRIA (Austrian IFPI Austria) 2/23/95

THIS WEEK	LAST WEEK	SINGLES
1	1	OLD POP IN AN OAK REDNEX (ATLANTIC)
2	2	ZOMBIE CRANERIES (LORD)
3	3	TEARS DON'T LIE MARY ON PARADE
4	4	MOVE YOUR ASS SCOTTER (COLUMBIA)
5	5	STAY ANOTHER DAY EAST 17 (POLYGRAM)
6	6	IT'S COOL, MAN (A&M)
7	7	STING FIELDS OF GOLD (A&M)
8	8	COTTON EYE REDNEX (ATLANTIC)
9	9	ANYONE OUT THERE MELODIE MC ISRAEL
10	10	HERE COMES THE HOTTESTEP IN KAMOEZIO (LORD)

THIS WEEK	LAST WEEK	ALBUMS
1	1	CRANERIES NO NEED TO ARGUE (LORD)
2	2	KELLY FAMILY OVER THE HUMP (A&M)
3	3	EAST 17 STAM (LORD)
4	4	RON JON CROSS ROAD (JANUS/COLUMBIA)
5	5	SOUNDTRACK THE LONG KISS (JANUS/COLUMBIA)
6	6	SINGLE MINDS GOOD NEWS FROM THE NEXT WORLD (VIRGIN)
7	7	RAINHARD FENICHEL RECYCLED (A&M)
8	8	NIRVANA MY UNPLUGGED IN NEW YORK (GEMINI)
9	9	CLAUDIA JUNG CLAUDIA JUNG (A&M)
10	10	E.A.V. NI WEDER RUNST (A&M)

NORWAY (Norwegian Gram) 2/4/95

THIS WEEK	LAST WEEK	SINGLES
1	1	OLD POP IN AN OAK REDNEX (ATLANTIC)
2	2	BASKET CASE GREEN DAY (WEEDS)
3	3	ZOMBIE CRANERIES (LORD)
4	4	YOU CAN FEEL THE LOVE TONIGHT ELTON JOHN (A&M)
5	5	STAY ANOTHER DAY EAST 17 (POLYGRAM)
6	6	HERE COMES THE HOTTESTEP IN KAMOEZIO (LORD)
7	7	THINK TWICE CELINE DION (COLUMBIA)
8	8	SCATMAN (JONAS)
9	9	COTTON EYE REDNEX (ATLANTIC)
10	10	ANYONE OUT THERE MELODIE MC ISRAEL

THIS WEEK	LAST WEEK	ALBUMS
1	1	HERBERT VON KARRAN LIES PLUS BEAUX (A&M)
2	2	JOHN DEER JONAS (A&M)
3	3	CELINE DION THE COLOUR OF MY LOVE (COLUMBIA)
4	4	ELTON JOHN THE LOVE TONIGHT (A&M)
5	5	CHISTAINS THE LONG BLACK VEIL (A&M)
6	6	CRANERIES NO NEED TO ARGUE (LORD)
7	7	SMITH JAMES (A&M)
8	8	HALDAN SVERTEN (A&M)
9	9	STING FIELDS OF GOLD (A&M)
10	10	NO MASHERS (A&M)

HONG KONG (IFPI Hong Kong) 2/15/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	PRELUDA CARM WELCOME BACK (A&M)
2	2	CAS PIANG SUDOWE WAKE UP FROM A DREAM (A&M)
3	3	EXIN CHENG THE BEST SHOW (A&M)
4	4	ALEX TO LOVING YOU (A&M)
5	5	MY WING TO PLEASE ME (A&M)
6	6	LEO KAO LAUGHING, SAYING, THINKING (A&M)
7	7	JACKY CHENG THIS WINTER IS NOT VERY COLD (A&M)
8	8	HACKEN LEE THAT IS THE LOVE SONG (A&M)
9	9	CHING WONG LEE STORY IN THE MORTAL WORLD (A&M)
10	10	LESLIE CHENG ALWAYS IN MY HEART (A&M)



THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: The much talked about trash/hardcore band *Lofotora*, heralded in a Billboard report last May while still unbig (Billboard, May 14, 1994), has found a home. This week, it releases its self-titled debut album on Labels, a subdivision of Virgin France. "After reading the [Billboard] story, I got in contact with [the band]," says Alain Artaud, director of Labels. "We met, discussed, and finally they decided to join the band." They remain what I was looking for, a new breed of band with powerful music and lyrics in French. In 1989, Lofotora was a four-man group influenced by a wide range of acts, including the Red Hot Chili Peppers, Eurythmics, Pankadek, Jimi Hendrix, and Led Zeppelin. After first gaining attention from its raging live show, the band cut a self-produced, independently distributed 5-track CD in 1994. On the new album, the band mixes heavy-metal guitar riffs with hip-hop beats, scratches, rants, chunky funkies, and jazz guitar into a hardcore soundscape. Lead singer *Reno* uses a powerful voice to deliver socially conscious lyrics, such as the anti-fascist message "No Facho." The band performs at the Elysees Montmartre, March 12, before embarking on a two-month tour.

ENMANUEL LEGRAND



SPAIN: In the 1980s, Madrid was the unquestioned nightlife capital of Europe, a frontier center of cultural and musical activity. One reason for this was a club, chubbily, heavily made-up young singer called *Orlando Gara*. Better known as *Alaska*, she briefly became the muse of director *Pedro Almodóvar* in his first, little-known film, *Almodóvar* came to the attention of Hollywood and soon moved on. But *Alaska*, who has often been compared to *Suzanne Vega* of the *Real Gone* band, is still going strong. In the past, she performed at the *Alaska* nightclub, continued to work in the avant-garde of Spanish music with groups like *Kaka De Luxe*, *Pegamote*, and *Dinamara*. Now she has a new venture, *Fangora*, and a new album, "Un An Chalequero." In Valencia 3/17 (Valencia 3/17 Any Day Now), which is a Spanish-style celebration of trance and ambient music. "The business in Spain has returned to 1982, to the small venues," says *Alaska*, who divides her time between homes in Buenos Aires, Mexico City, and Madrid. "It's clear that people in general have little interest in music. Everything is now diversified, smaller."

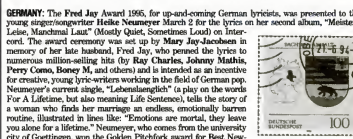
HOWELL LELWELYN

AUSTRALIA: In its fourth year, the Big Day Out has become such a renowned epic rock'n'roll celebration that promoter Ken West probably would not need to announce the bill to set out every ticket. The 1995 rock festival, which is being held in Sydney, will feature a crowd of the Australian cities and New Zealand this year. Just being there is the average fan's street credibility that the night of 40 bands on five stages over a period of 12 hours is just one facet of an extraordinary experience. With BDO stages having played host to *Nirvana*, *Legg*, *Pop*, *Soundgarden*, and *U2* (Overkill) previously, this year's headlining roster, featuring *Ministry*, *Offspring*, *Hole*, the *Cult*, *Screeen*, *Primal Scream*, as well as local heroes *Silverchair*, *You Am I*, *Severed Heads*, and *Kim Salmon* & the *Surrealists*, was considered adequate rather than exceptional by an audience that, in Sydney, exceeded 30,000. With the Boiler Room endlessly pumping out hardcore hip-hop, and artist stalls and exhibits of rock photography, as well as hot beds and skateboarding, to top it off, it was a case of a festival from stage to stage to stage lights such as *Silverchair* (Billboard, Dec. 10, 1994), which drew 3,000 rabid fans to a small stage area designed to accommodate 500; *Radio Birdman* founder Denis Zeit, who entered his old comrade *Phil Hoyle* on stage for a blistering set of Detroit punk songs; and *Ministry*, which played louder than you can possibly imagine to an audience that included, in the relative safety of the VIP seats, *Kylie Minogue* and *Jason Donovan*.

GLENN A. BAKER

IRELAND: The Contemporary Music Centre (CMC), the only specialist collector of Irish compositions anywhere, presented its second *SoundWorks* education project as part of *Musice Now*, an event staged annually by the state broadcasting company RTE, in association with the National Council of Arts. *SoundWorks* is based on the idea that it's never too early to encourage young people to compose music. CMC director *Joe O'Kelly* says, "Teaching children about music is often too abstract, rather like teaching art without ever giving a child a piece of paper and a crayon." More than 100 students, ages 8-15, from three Dublin schools, took part in the two-month project under the guidance of composers *Rhona Clarke*, *Dawn Kenny*, and *Roman Guilfoyle*, who helped the youngsters write and perform their own compositions in the field of German pop. *Neumeier's* current single, "Lebenslaute" (a play on the words "For a Lifetime," but also meaning *Life Sentence*), tells the story of a woman who finds her marriage an endless, emotionally barren routine, illustrated in lines like: "Emotions are mortal, they leave you alone for a lifetime." *Neumeier*, who comes from the university city of Göttingen, won the Golden Pitchfork award for Best Newcomer of 1994.

KEN STEWART





Greet Dene. Danish singer/songwriter/producer Thomas Helmig celebrates scooping a record six awards in the Danish Grammys, presented at a ceremony Feb. 18 in Copenhagen. Helmig was honored for best Danish album, best Danish pop album ("Stupid Man"), best songwriter, Danish hit of the year ("Gotta Get Away From You"), best Danish producer, and Danish male singer of the year. He becomes the first artist in Danish Grammy history to win all awards for which he was nominated.



EMI German Summit. On the evening of the Echo Awards in Munich, in which artists signed to EMI-owned labels took home seven honors, executives of the EMI companies in Germany celebrated at an after-show party with Ken Berry, president/CEO of EMI Records Group International. Shown, from left, are Berry, Helmut Fiet, president, EMI Music USA; Udo Lange, managing director, Virgin Records; and Herbert R. Kollisch, managing director, Intercord Records.



Blur Cheese. A triumphant Damon Albarn hoists aloft one of the four Brits trophies awarded to his band Blur with, from left, fellow band members Alex James, Dave Rowntree, and Graham Coxon. Blur carried off a record four awards, for best single, album, video, and band at the Feb. 20 ceremony at London's Alexandra Palace.



Monster Down Under. Coinciding with the launch of their world tour in Australia, the members of R.E.M. were presented with awards at the Sydney Entertainment Centre for the platinum sales (70,000 units) of their albums "Monster" and "Green" and double-platinum sales (140,000) of "Automatic for the People" and "Out of Time." The awards featured hand-painted Aboriginal artwork and were presented by Bob Rigby, managing director of WEA Australia. Shown standing, from left, are: Rigby; Jefferson Holt, the band's manager; band members Michael Stipe and Mike Mills; Michael Stipe, artist development manager, WEA; band members Bill Berry and Peter Buck; Boris Downes, the band's attorney, and producer Scott Litt. Shown kneeling: Bo Martin, national promotions manager, WEA.

Bergmann Gets Another Chance With 'Hell' Talented But Hard-Living Songwriter Debuts On Epic

■ BY LARRY LeBLANC

TORONTO—Scramble together Lou Reed, Neil Young, and Huckleberry Finn, and you might come up with the likes of singer/songwriter Art Bergmann, who hopes to jumpstart his oft-stalled career with his adventurous, varied, and striking Epic debut, "Fresh Hell Is This," released Feb. 14.

In an unforgiving industry in which recording artists who fail to sell get quickly banished to the nether world of obscurity, the soft-spoken, Vancouver-based 43-year-old has had plenty of chances of achieving stardom in his two-decade career and admittedly bugged them.

Bergmann has released three brilliant solo albums: "Crawl With Me," produced by John Cale (1988), and "Sexual Roulette" (1989) on the Toronto-based indie Duke Street label, and "Art Bergmann" (1991) on PolyGram. A pioneer of Vancouver's punk scene, he previously fronted and recorded with several of Canada's most influential grassroots bands, including the Young Canadians (dated for a retrospective on Zulu Records this spring), Los Populares, and Poisoned.

"I grew up on '60s AM radio—the Kinks, the Who, the Beatles—and then I got into Lou Reed, David Bowie, and Iggy Pop," Bergmann says. "Then the Sex Pistols came along and blew everything wide open."

However, none of his recordings were released outside Canada (nor are there plans as of yet for the new album), and outside of his West Coast home turf, Bergmann's dark reputation and on-the-edge lifestyle have greatly overshadowed the brilliance of his music-making.

Bergmann deftly brings out frequently written music-critic descriptions of him as a "demented court jester" and "lord of the underground," as well as the boundless and colorful press stories of his history of alcohol and drug abuse.

"Journalists need a story," he says. "They want to know my deepest, darkest secrets. Do they do that for Alanis Myles? I don't think so. I do wish they would delve more into my music."

Bergmann vines at his "professional fuck-up" industry tag, which became more widespread after he drunkenly toppled offstage during a jam session at a music industry award show here in 1989.

"I'm not a professional fuck-up," he says. "I haven't missed a show. I do my chores... as I go. However, if you're going to be a rock and roll songwriter, expect to be in Canada, you have to be an original. To be an original, you have to go and dig around. Are you going to become a Christian? I don't think so. People are more interested in the ditches, as Neil Young would say."

The track "Guns And Heroism," from the new album, sketches a case in point of Bergmann living a

bit too close to one of those ditches. It arose out of an experience he had while in Los Populares in 1983. Someone who invested \$10,000 in one of the band's recordings turned out to be a drug dealer seeking to launder money. Things got ugly when the dealer grew impatient about his investment and began threatening group members with violence.

"The fellow was later charged along with two others in killing this heiress," says Bergmann. "I wrote the song in 1984 and recorded it with Poisoned in 1985 for 1,000 copies of our EP. My wife, Sherri [Decembrini], talked me into re-recording it because of the whole drug thing today."

In Vancouver with contracts, hit men, drugs, and a music label, Bergmann's song is still appropriate.

Despite giving up a decade-long heroin dependency in 1993, a period in which many of the songs for the Epic album were written, Bergmann remains unrepentant about his drug-taking time.

He argues heroin aided him in liberating his music: "I'd come down every once in awhile, and I'd feel weird but a lot of creativity came out of that period. But [drug-taking is] such a death trip. It draws on all your resources. You reduce everything to one problem every day, which is a huge problem. Still, there's something to be said about [drugs]. Look at all these guys, like Eric Clapton and Pete Townshend, who are now clean and don't write very good music anymore."

Most Canadian music industry insiders had figured Bergmann's major-label debut on PolyGram in 1991 would launch his career. However, despite impressive reviews and widespread airplay of its three videos on the national video service MuchMusic, the album flopped, selling 7,600 units, according to David Freeman, VP of publicity and promotion at Mercury/Polydor.

When Mercury/Polydor dropped Bergmann, and he parted ways with veteran Canadian manager Sam Feldman six months later, Bergmann's career spiraled once more. Armed with a couple of guitars and a few bus tickets, he made a major cross-country tour in 1992 with Canadian bands Botoacne and Sons Of Freedom, traveling by Greyhound from gig to gig.

"It's always disappointing to be

without a record label because it gives you a legitimacy," says Bergmann. "It's like having a security blanket."

Bergmann's deal with Sony Music Entertainment (Canada) came about through his pairing with Canadian band One Free Fall on the Neil Young song "Prisoners Of Rock'n'Roll" (part of the company's charity album "Borrowed Tunes A Tribute To Neil Young"). Impressed with a Bergmann song, "Beasties In Hollywood," he heard during the session. "I was in the studio," says Roth offered to let Bergmann record in the company's in-house studio in Toronto over a weekend to see what he could work out.

"We banded off [demoed] of five songs," "Beasties In Hollywood," "Buried Alive," "Stop The Time," "In Between," and "I Told You So," [which is on the album], and the other two went," says Bergmann. "The demo sessions of 'Beasties In Hollywood' actually made it to the album."

Explaining his decision to sign the problematic Bergmann, when other labels steered away, Roth says, "Art deserves to be heard. He's the real thing. He's on top of things right now, and I hope we can make another record with him."

Produced by Chris Wardman, who produced Bergmann's two previous albums, "What Fresh Hell Is This" was recorded in two weeks in Sony's studio, following by a week of mixing.

About the album's centerpiece, "Beasties In Hollywood," Bergmann says, "In the song, I'm talking about being a youth strumming the broom and singing along with Beatles songs. All you needed after that was a couple of amps and an electric monitor or rec room. The song is about playing music and not even needing a six-pack. If you want to keep it up and make a career, there's then the weird music industry shit you run into."

In "Contract," the album's first single, Bergmann, quoting Iggy Pop and the Bay City Rollers, rails against the general injustices of music industry contracts.

"I really can't understand how you can buy and sell music as it becomes a product," he says. "[Previously], I've lost half or three-quarters of my publishing just to get a record deal. Today, nobody's got a piece of it. I have a manager, period. However, if I make money on this album, there will be people showing up with [past] bills. But they've promised not to until I'm doing OK."

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Retailers Look Into Multimedia's Future

But Questions Remain About Enhanced CDs, CD-ROMs

Sony Push, Star Power Drive 'Immortal Beloved' Success

Now the label is embarking on phase two of a campaign it believes will keep sales of the soundtrack, which remains at No. 1 on the Top

(Continued on page 57)

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NARM Nuggets: Virgin Retail, Blockbuster Deal Off In U.S.

JUST GOT BACK: The National Association of Recording Merchandisers annual convention, as usual, was an overwhelming event. The confab, held Feb. 22-25 in San Diego, was a kaleidoscope of artist performances, product presentations, parties, seminars, and meetings, leaving Track with lots to write about and plenty more to ponder.

On the retail front, Track hears that the Blockbuster Entertainment/Virgin Retail alliance in the U.S. and Australia is no more. If you remember, Track reported that the two companies had already parted ways on the planned Virgin Megastore for Times Square in New York (Billboard, Dec. 3, 1994). Blockbuster had owned 75% of the Virgin operation in the U.S. and Australia. So far, three Virgin stores have been opened in the U.S., and another 10 are planned.

In Europe, Blockbuster owns 60% of Virgin Retail, and sources indicate that the company may retain its stake there.

Sources also suggest that in order to compensate Blockbuster for its investment in Virgin Retail, the Virgin Group would transfer the 10% ownership it still holds in Virgin Interactive Entertainment to Blockbuster. The Fort Lauderdale, Fla.-based company already had acquired a 50% stake in Virgin Interactive, spending \$235 million in 1994 in two separate deals. Track is unsure if any additional consideration will change hands.

Virgin Retail executives at NARM declined to comment; Blockbuster executives didn't return calls seeking comment.

A GOOD IDEA: One of the more interesting things discussed at the convention was an idea floated by EMI Music chairman Jim Ffield and EMI Records Group North America chairman Charles Koppelman. At a private luncheon with about 10 of the nation's largest music accounts, the two EMI Music execs suggested an idea for a promotion. According to sources familiar with the meeting, the two proposed that the EMI family could package, say, four albums, presumably from superstar-level acts, in a single promotion that would be backed by millions of dollars in consumer advertising. In fact, \$10 million was the figure thrown around at the meeting.

As part of that promotion, retailers would respond by giving price and position to the featured albums, even though cooperative-advertising dollars would be absent from the promotion. Although only large accounts attended the meeting, the promotion, if ever materializes, is intended to benefit all music merchants, sources say.

One source familiar with the proposal sees it as a way for EMI to offset lingering bad feelings among music merchants over the McDonald's promotion. In that promotion, EMI packaged four acts—Garth Brooks, Tina Turner, Elton John, and Roxette—and sold some 12 million specially prepared albums to the fast-food chain at prices

way below normal wholesale costs.

The promotion was a success in terms of units moved, but music merchants attacked EMI and Cema, claiming the campaign devalued the price of music, among other complaints.

At NARM, during Friday night's Cema booth ride, Koppelman told Track that a number of ideas were discussed during the luncheon. He said they were just that: ideas. He declined to comment further.

Another executive in a company under the EMI umbrella also sought to downplay the luncheon. He pointed out that in 1993 Ffield and Koppelman led a delegation of the company's label presidents to visit large accounts. He suggested that the NARM meeting was simply a continuation of that dialogue.



But some of those familiar with the luncheon say they believe that its purpose was to propose a McDonald's-like promotion that would benefit music merchants and stimulate discussion on how the promotion should be structured.

Furthermore, some of the more far-thinking merchants and label execs see the idea as more than a way to simply kiosk and make up. Whether or not EMI execs intended it, the proposal started a middebate at NARM. One merchant said, "At the heart of the proposal is a brave, new way to look at how advertising dollars are spent."

Over the past year, major-label marketers have searched for new ways to market music. In addition to exploring direct sales, some are questioning the traditional retail tie. In particular, the effectiveness of how co-op dollars are spent has come under the microscope, and not all label marketers are happy with what they see.

That situation has been aggravated by the price war. According to label and distribution executives, some music merchants, spurred by shrinking margins, have become much more aggressive in demanding co-op dollars from manufacturers.

Says one distribution executive, "We really have to take a look at co-op dollars. Some accounts use them in consumer-oriented advertising, but others barely advertise, and use them to boost profits."

But a marketing executive at a major label doesn't even like it when accounts spend co-op dollars in consumer-oriented ads. He says, "Recently I saw a television commercial for one of the accounts, which featured an album from one of my artists. The commercial was atrocious. I didn't like it that my album was advertised in it."

"As it stands now, we have no say over how co-op dollars are spent. I'd much rather not give out co-op dollars and, instead, spend the money myself in creative ways to drive consumers into record stores to buy my albums."

Whether or not the EMI idea ever turns into a promotion, you can be sure that as the year moves forward, there will be plenty of discussions on how music is marketed.

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NARM Indie Show Is Scarce On People But Naughty By Nature, Other Acts Play On Anyway

THE INDEPENDENT product presentation Feb. 23 at the National Assn. of Recording Merchandisers Convention in San Diego was one of the better sessions mounted at NARM this year, while some of the confab's label get-togethers were overextended yawns, the indie moved things along briskly. Unfortunately, attendance was poor.

The hour-and-a-half set included two zippy video compilations (archival clips with the FBI copyright warning, since film and TV clips were used throughout with impunity) and concise performances by Rhythm Sa-fari's regrouped Foreigner, Putt-maj's hyperactive folkie Laura Love, Caliber's R&B love man Howard Hewitt, and Tommy Boy's rap stars Naughty By Nature.

To Naughty By Nature's great credit, the group played before the near-empty house with considerable vigor, bringing the remaining die-hards their feet with full-force versions of "O.P.P." and "Hip Hop Ho-ray" and material from the group's forthcoming album, "Poverty's Paradise." After Tommy Boy's Tom Silverman urged NBN to cut its act, rapper Vinnie Brown replied, "You say kill it? No, no, Naughty By Nature will play for three people if we have to."

So what was the problem? First, the indie presentation followed the annual NARM scholarship party, never known as one of the convention's hot-ticket events. Second, the absence of food or drink and a 35-minute delay in starting the session added up to an immediate attrition factor. Third, and most dreadfully, the presentation was slotted in the middle of the evening, by which time many conventioners were already seated at tables in nearby restaurants.

It isn't impossible to fill a room for a nighttime presentation: BMG managed to do that Feb. 22, and all they had to do was lay out an enormous spread of free food and bring in a circus carnival as a prologue to its live entertainment. (It should be pointed out that the result was the same: Though BMG drew what must have been a couple of thousand, around 150 people hung on to watch Matthew Sweet climax the session.)

Silverman was still steaming two days after the event. "It was the worst possible time," he said. Silverman, who has spearheaded three of the NARM indie presentations in the past, added, "Why would an independent expect the kind of money... to be included in something when nobody's gonna see it? It was embarrassing for my act. It's a sad thing, and NARM's gotta think about it. There shouldn't be another independent presentation unless NARM can guarantee a 90% [convention] turnout."

RAPPING WITH REP: Before NARM began, word was circulating that The REP Co. in Minneapolis was experiencing widespread changes in its sales force (which already saw the departure of sales VP Pip Smith for Distribution North America) and the promotion of Jim Roppo to VP of



by Chris Morris

sales and marketing. So DI sat down in San Diego with REP president Rob Simmonds to get an update.

Outlining the latest moves, Simmonds said that Boston rep Luisa Hufstader (wife of DNA sales VP John Rueh) was departing to start her own DNA-distributed jazz label; Seattle rep Thure Gray left to become West Coast manager for Laserlight; New York rep Tim Montgomery split for a job with Koch International; and REP "mutually parted company" with another New York sales staffer, Dave Nives. Bill Brownlee, REP's man in Kansas City, was sought for the Boston post, but will remain in KC as DNA's regional.

"We're only actually eliminating one position in the field—in Kansas City," Simmonds says. "There's not enough business to support that market... Without Rounder [which split from REP at the beginning of the year to go to DNA], it's even more glaring."

New sales staffers now include Anne Topka in Seattle (she moves from Minneapolis) and former Hear Music buyer Joyce Bruce in Boston. REP is still interviewing to fill the openings in New York.

Besides vacating the Kansas City market, REP is making other adjustments that will reflect the changing national retail picture: The distributor's Eastern sales director, Jim Thompson, will soon be relocating from Atlanta to Salem, Mass., home of REP's key label, Rykodisc.

Clearly, loyalty to the Rounder camp predicated some of the changes at REP. But Simmonds said that the move of Rounder, which had accounted for 22% of REP's volume, to DNA hasn't impacted sales negatively. He predicted an overall sales increase of 5% in 1995.

Rounder's exit "changed the spread of the volume," Simmonds added. "But Rykodisc alone is projecting a 50% sales increase, and the alone is three-quarters of the Rounder volume."

With such Rykodisc acquisitions as the new Dayglo Records (which the label is issuing in two massive releases in April and May) and the Gram-mavision label in hand, Simmonds said, "We're not being real aggressive to bring in more lines to replace the Rounder volume... We were started by labels that wanted to maximize the sales of a handful of labels that have something in common."

DNA MOLECULES: John Ruch at DNA also recognizes shifting on the sales front. Beyond the addition of Bill Brownlee in Kansas City, Kenny Adams, formerly with Title Wave in Minneapolis, has been brought in to handle sales in Nash-

ville, while Curt Swedlow, formerly a BMG branch manager in New York, will now rep in Sacramento, Calif., acting as a liaison to Tower Records' parent, MTS.

WISE MAN RETURNS: DI was happy to learn that Robin Wise will be joining L.A.-based AVI in a sales and marketing capacity. Wise formerly operated Bayside Distribution, but departed the company following its purchase by MTS. At present, Wise will continue to work out of Northern California, but could relocate to L.A. in the future. AVI is a resouse-oriented label that owns the Exxelco and Nash-boro catalogs, distributes Bob

(Continued on page 57)

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Blue Note's Stock Strengthened By Its Deep, Wide Variety

■ BY DON JEFFREY

NORTH MIAMI BEACH, Fla.—"I love coming in on a Saturday, seeing a hip-hopper and a gospel fan and an older blues lover, hearing different languages—Haitian and Creole and Spanish. I like to see that work."

That is Bob Perry, owner of Blue Note Records, a music store whose wide variety and deep selection reflect the diversity of life in the Miami area. You might infer from the store's name that its stock in trade is jazz. Blue Note does feature much of that music—from hard-to-find imports by Max Roach to new releases from the young Turks. But there is a lot more than jazz.

There's Latin. Included in this section are many imports, such as music by

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bands that live and work in Cuba and record on national labels Egrem and Artez. (The recordings are manufactured in and exported from other countries, so Blue Note isn't violating the embargo on Cuban products.)

And there's gospel. In the past year, this genre has shown the biggest increase in sales at Blue Note. Perry says he underwrites a gospel program on local radio, which he calls his most effective marketing tool.

"Latin and gospel are the two biggest

things in the store," says Perry, a friendly, talkative 46-year-old.

He is an unlikely Miamiian, having grown up in Portland, Maine. He has been in the music business for more than half his life. At 17, he was working in a one-stop warehouse in Maine. He was also a promotion man for record companies like Arista, Arista, WEA, and Warner Bros. for many years.

"Jerry Weider hired me," he says with pride. He came to Miami in 1988. "Got that used in my shoes," and never left.

Ten years ago, after deciding he had enough of promoting records, he began to sell them in his first store. He opened Blue Note with \$2,900 and 3,000 records from his own collection plus another 2,000 bought from a Key West radio station.

He had two other locations before settling into his present space (which is about two blocks from where he lives with his wife and 17-year-old daughter) five years ago. Blue Note occupies two of the three storefronts in a glass, wood, brick, and stucco building in a racially mixed, middle-class residential neighborhood about a 10-minute drive from Miami Beach. Within walking distance of the store are Speck's, Peaches, Blockbuster, and Cocoonette stores. Perry calls it "Record Alley." But he doesn't view the chains as competitors. "Let them slug it out," he says. "They're not even in the music business. This is the business."

The main store, called Blue Note Records, is 2,400 square feet and stocks urban, Latin, jazz, and gospel. The adjacent store, called Blue Note Rock 'n' Roll, is an 1,100-square-foot former travel agency; it contains pop, rock, folk, country, and what Perry calls "origin stuff." Seven-inch singles are here, too.

Perry is planning to take over the third storefront, now a restaurant, and use that 2,200-square-foot space to house his vinyl and jazz recordings.

He also plans to erect a soundstage in the new space for in-store performances, which are a key element of his merchandising strategy. Recently, War gave a show at midnight for 250 people. "I used to promote them in the '70s,"

with the signatures of people like Fats Domino and Bob Marley. Marley played records at Perry's house the weekend before he went to the hospital and was diagnosed with cancer. "I was amazed. He seemed fine. He was playing soccer in my backyard." One of Perry's prize possessions is a barkeep-wrapped promotional edition of "Rastaman Vibration" signed by Marley. Perry is a true music lover and collector: He has about 11,000 recordings at home.

"I'm the luckiest guy in the world."



Bob Perry, owner of Blue Note Records, shows one of his proudest possessions: a signed special-edition album by Bob Marley. (Billboard Photo)

he says without seeming boastful. "I worked under the greatest record men in the business," dropping names like Wesler, Leonard Chess, Sid Nathan, and Henry Stone.

Perry is sole owner of his store. He says he was approached about a year ago to sell, but he has "no desire" to do so. Last year, sales volume was close to \$750,000. This year, he expects to reach \$1 million. He's off to a good start: January sales were up 20%-25% over last year.

He is a man who never met a format he didn't like. Vinyl? "Great. I'm totally committed to it. People say it's coming back. With us, it never left." He recalls that a "guy from Paris" bought 50,000 of rare LPs here. He adds, "I trade a lot of stuff. Do shows. Try to find rarities." Cassettes? "Huge, tremendous. We have deep, deep catalog. This is Miami. You're always in your car."

His inventory includes about 20,000 CDs, 10,000 cassettes, and about 25,000 vinyl recordings. Imports are a big part of his business. Last year, the biggest-selling imports—400 units at \$19.98 each—were a Barry White compilation from Portugal, "Let The Music Play."

His new releases are bought from Jerry Bassin, the Miami-based one-stop, and about 30 different distributors. The only major from which he buys direct now is Uni. But he says, "I've got a good shop buying from WEA. I've got my fingers crossed. I pay c.o.d. a lot. Companies will give me terms."

As for used CDs, his inventory totals only about 150. He pays \$5 for a disc and sells it for \$8. "There are hundreds of used CDs stores in Miami. I'm an independent deep catalog store."

When he named his store Blue Note, he knew about the jazz label by that name. The label told him he could have the name so long as he did not release records under it. Recalling the pop success of the band USS on the label just now, he says, "Now we're in vogue."

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Although Blue Note Records sounds like a jazz store, it sells all genres of music, including the fast-growing gospel category. (Billboard Photo)

Perry says. He hopes to persuade James Brown, whom he knows, to do an in-store when he comes to town.

Perry enjoys visits from musical celebrities, who are increasingly finding Miami a good place to live and play. Jimmy Page came in a number of times while he was recording his latest album. A couple of weeks ago, Snoop Doggy Dog and Warren G dropped by on a shopping spree.

Perry takes a visitor into his back office to look at his pride and joy: a private collection of vinyl recordings and posters, most of which are signed by the artists. Vintage records are on the



Blue Note Records VP/GM Michael Art places prices on new releases. (Billboard Photo)

Reviews

EDITED BY PAUL VERNIA, MARILYN A. GILLEN, AND PETER CRONIN

POP

BETTER THAN EZRA
Deluxe
PRODUCER: Dan Reynolds
Catalog: 7184

Trio's striking major-label debut (originally released on indie Slew) unearths band's Louisiana-bourgeois roots in swampy bass overtones, waltzes of organ and violin, and a stark lyrical landscape. The good times roll as solemnly when band is being its considerable rock muscle behind potent, inventive melodies in aggressively catchy single track "Good," already making major ripples at modern rock, and producer's sparkler "In the Blood," which highlights a powerful alt-rocking voice. Other choice cuts as a prize set include "Droeger," "Rosaalia," and "The Killer Inside."

HINU KODED
New Sens
PRODUCER: Jay Savoy
Catalog: 14332

Yet another Minneapolis pop-punk band delivers yet another knockout album of hook-heavy tunes. While hordes are in 'N Twin City zone, however, thanks to a distinctive lyrical voice colored by richly ironic humor and musical ploys that include eclectic cover songs ("Hills Like Red"), Beatlesy emo ("Chasing The Beatles"), and Marshall Crenshaw-brained blues ("Bells & Whistles"). Other bright spots are pop-rock jangle "Everything's Perfect" and swoon, kaleidoscopic "Retro Girl."

MIKE WATT
Red Bull / No Hubcap?
PRODUCER: Mike Watt
Catalog: 8644

A dizzying, drabbling assemblage of 30-plus rock miniatures—Paul Jam's Eddie Vorse, Nirvana's Dave Grohl, Scott Anjany's Dave Pirner, Beastie Boys Adam Horowitz, Cliff Peppers' Finn, and Lemmy's Lemmy—Dando, and a random sampling—tride like lists and vocals with veteran punk rock bassist/guitarist Mike Watt on a wild ride of an album. The former Minutemen/TIREHOUSE leader hits his smoky vocal to two tracks, including his lead-in number "The Blue Eyes." Mike Dando and Watt each rock the album on other standard numbers, "Piss-Bottle Man" and "Chicken Frieder," respectively. It's a glorious grab bag.

VERA LYNN
WE I Hit Again
PRODUCER: Peter Ramsey
49U Living Set 5145

Of the two British vocal favorites, Vera Lynn is the more familiar to Americans who were pop fans during World War II and in the ensuing decades. However, Anne Shelton is the more remarkable in that she was in her prime when she sang songs of longing and romanticism and the public adored her, displaying an uncanny mastery of voice and emotion. Lynn, in her mid-40s when she hit her peak, is certainly no "new" in the vocal category, and a shade more distinctive than Shelton. Both turned to contemporary pop songs of the day, drawing from British and American sources. Each crisscrossed a bounty of more than 75 minutes of mono recordings, made in the late '50s to the early '60s.

R & B

CHRISTOPHER WILLIAMS
A Perfect Man
PRODUCER: James Brown
Catalog: 2454

With deep, smoky vocals, artist's third album picks up where last left off—crooning. Williams' lush, executive-produced set takes, however, belatedly blends a set that explores traditional R&B ("On Girl" and "Never Stop"), hip-hop ("Lonely"), reggae

SPOTLIGHT

BELLY
King
PRODUCER: Guy James
New/Scepter 43833

If lovely "Sleep" signaled a band to watch, Belly's brilliant follow-up marks the arrival of one that can't be ignored. This heart-wrenched album is so damned good, it demands attention. In the opening guitar squawk of the offensively sticky-sweet "Purity" ("Covered in blood, covered in love") to full-blown anthem: choice "Julius My Hero." "King" is a thoroughly remarkable set, suffused with effortlessly catchy songs and endlessly quirky twists. Tanya Donelly & Co. have remade themselves into a solid rock band, and the new music sounds on standouts such as first single "Now They'll Sleep," which mixes swirling guitars and speeding rhythms with a dizzying effect; buoyant "Red," which packs a wallop of a climax; and god-forgotten "Silverlily." Lyrically, Belly is also in a more powerful form of music just check out the seductive title track for example. Altogether excellent and exhilarating.

("Solidarity" featuring Papa Sen), and country-influenced releases ("Down On My Knees" and "We Don't Know How To Say Goodbye"). Don't overlook the latter two because of their formal-bending nature; they're definitely worthy of R&B mainstream, R&B/alt, and crossover consideration.

RAP

DJ MAGIC MILE
Ben Solo
PRODUCER: DJ Magic Mile & DJ Chief
Catalog: 9427

First single from collection "Get On It Dog Gone Live" is a bubbly check-sucker that's typical Miami-bass fare. But, with slower tempo and more musicality, Mile (the guy seen scribbling in a recent Coca-Cola commercial) achieves advanced street jazz, incorporating elements of swing jazz, funk, hip-hop, while retaining form in the rambling bass domain. With four gold- and one platinum-certified by its credit, artist has a solid core that should respond positively to this musically diverse set.

JAZZ

ERIC REED
The Swing And
PRODUCER: Tony Martin
Catalog: 30446

Neveat from musical trio set from noted young jazzman Eric Reed is a bit of a mixed bag, ranging from the straight-ahead to the spiritual. Following in the distinguished succession of Wynton Marsalis pianists (Kenny Kirkland, Marcus Roberts), Reed comes on strong with the hard-bitting title track, the funky gospel cadences of "Pills The Cat," the light Latin touch of "Healing Hands," and "The Gemini Suite," which features light-fingered blues and double-

SPOTLIGHT

JEWEL
Pieces Of You
PRODUCER: Ben Keith
Atlantic 42702

A hypnotic vocal, alluring melodies, and lyrics that seem to seep, modified and unabashed, straight from the soul combine to create a breathtaking debut and an intriguing addition to the neo-folk-pop canon. Twenty-year-old singer/songwriter Jewel Kieker is still rough-around-the-edges, but she has the brushstrokes of rock-taking, and that is also her strength. Songs such as burling "The Sensation" and capturing late adoration "Pieces Of You" nibble tread a line between naïveté and simple truth. The production by Neil Young vet Ben Keith, mixing tracks recorded in a San Diego coffeehouse with some cut in the studio, is equally apt, maintaining a strong whiff of coffeehouse along with a light professional sheen. "Who Will Save Your Soul," with its searing chorus, and the most fully polished gem.

time bebop. Also includes "Let's Go Into The House Of You," a contemporary gospel tune sung by Eddie Bailey, and Ahmed Jamal's "Ahmad's Blues."

NEW AGE

DANNA & CLEMENT
North of Hams
PRODUCER: Myra Bland & Tim Carver
North of Hams 11047

It doesn't get more eclectic than Danna & Clement's reflections on their Canadian landscapes. A longtime duo in the world of contemporary instrumental music, they've crafted an album of haunting melodies with judicious use of environmental sounds. Side-

VITAL REISSUES.

ROY AYERS
Entirety of the Psychedelic Anthology
PRODUCER: Anthony Heeger
Mercury 71452-7954

Just as interest in acid jazz is bubbling up again in earnest, Polygram issues two new titles in its superb Chronicles series that play directly into the '70s funk/soul sources. Both releases are two-disc sets, packaged in slipcases along with the backlist books containing photographs and complete biographical sketches. "Evolution" packs in 31 digitally remastered tracks culled from the celebrated vinyl/singles. "Evolution" includes the chart-topping "Funky Good Time," which was a hit in 1970. The other title, "Funky Good Time," takes the name sweeping look at the J.B.'s, arguably James Brown's "sundee" backing band, featuring leader Fred Wesley and Maceo Parker, included among that set's 30 remastered cuts are a number of rare B-

SPOTLIGHT

DI QUIN
Safe & Sound
PRODUCER: Di Quin
Profile 1462

On his third longplayer, artist displays more potent, philosophical postures over mellifluous mood music. But as he rides the salacious vice, dropping lines like "I got the staminal of a horse," he also finds time to discuss his past and his trials and former pal the MC Ekt and AMG. Quin's efforts, which use "The Funk of such artists as Bruce Cockburn, Zappa, and Parliament as reference points, meet the challenge of elevating g-funk to virtuosity.

WORLD MUSIC

like piano melodies finger in the air across syncretic syncretisms on "Cotton Paradise." On "Crescent Moon," Kim Deschamps from the Red Hot Chili Peppers' guitar glissandos over a cloud of atmosphere. Probing areas of pure space and mood, at others wallowing in dark ruminations, Canada has rarely sounded so mystical.

VELO DUT (Vla)
PRODUCER: Kees Kool
Catalog: 7184

A Senegalese rock player now living and teaching in the U.S., Vee Dut possesses an ear for playing in a more modern African folk style. In a sweet set marked by his gentle, almost soft-spoken vocals (and smoky backing choruses), highlights include the sharp West African blues of "L'ec," the breezy, uptempo piece of "Jazuli," the English-language Afro-pop of "Banana," and R&B crossover "Jen," which should stir chord with fans of kora king Kora Kanté.

JOHNNY SPINNS WITH BIG WATER HORTON
PRODUCER: Nemo
Templeton/Interscope 3013

The spiritual precursor to current labels like Fat Tunes, "Piss Wedding" Testament Records helped further the blues tradition in the '60s by documenting unrecorded artists and styles. Part of a series of classic Testament albums being reissued by Testament, this effort by singer/guitarist Johnny Spinn's rock family, Shanes, one of the last bluesmen with a direct link to Robert Johnson, fronts an unbridled electric combo that's a perfect fit for the Big Water Horton's howling harmonies. To eventually number nearly 30 titles, the series includes other excellent blues by country blues duo John and Bud Spinn, bottleneck virtuoso Robert Nightingale, and Musty Water's Pleasant Day Spinn, as well as fascinating Delta and Chicago blues compilations.

BARRIO BOYZ
Urban Veritas
PRODUCER: A. Cruz
Del Latine 14332

Label's spirited assault of smooth Nuyorican vinyl quintet for the past two years has been fruit with this sensuously produced pop/punk package. Changing titular, first single is a guaranteed smash, along with unbreakable, above-board love songs "La Sorpresa" and "Tria's Love," plus toe-tapping entry "No Me Dejes."

ALVARO TORRES
Rememore
PRODUCER: Brian Torres, Victor Torres
Del Latine 14332

Album's title track, a powerful indie/soul single about nostalgia for one's homeland, serves notice that this gifted Sardinian is poised to elevate his profile as a recording artist to par with his local reputation as a songwriter. Singing with soulful fervor and unwavering conviction, Torres skillfully navigates his light baritone through a blistering-toned dance music palette ranging from his patented urgent balladry ("For The Love"), to peppy reggae ("Tu Lo Pasa"), to booming popsters ("A Tu Mueña").

COUNTRY

NOAH GORDON
I Ain't Break
PRODUCER: Noah Gordon
Power CD-0777-41221-4

At this album's opening cut, "One Quarter At A Time," may leave you with the impression that Gordon is yet another hooky-town performer. Hag in there. The depth of the songs and the exuberant every song here, Gordon is a force to be reckoned with. Irretrievable up-tempo numbers like "The Blue Pages" and title track are balanced nicely by understated ballads like "Even Rose" and "Thorns." There's plenty of country newsmen who need a break. Gordon deserves one.

GOSPEL

FRF
Great Lights
PRODUCER: Frf
New Line 51452

Consisting of Joe Hanson, Patrick Andrew, and Mark Nash, FRF (formerly Free For All) has rapidly gained a reputation as one of Christian music's most innovative groups. For their third release, the Minnesota natives once again serve up a collection of edgy pop rock that showcases their talents as songwriters and musicians. Highlights include "The Love I Know," a soulful ballad; "Trials Turned To Gold," a buoyant rocker; the title cut, a pop number with an infectious hook; and "Life Goes On," a slow, pretty tune with an uplifting message. Label's parent, EMPI, plans a big push in the European market, a justifiable effort given the high artistic caliber of "Great Lights."

CONTEMPORARY CHRISTIAN

MICHAEL O'BRIEN
Proclaiming His Love & Grace
Catalog: 14332-4049

A Miami native with a penchant for catchy, uptempo pop, O'Brien makes an auspicious debut with this collection of positive tunes. He has a strong, clear voice and taste to go with an energetic tone like "Nothing's Gonna Get Me Around" and "Love Stand Tall." The project also boasts several great ballads—"Back To You," "Free Your Mind," and "I'm Here"—plus a first with First Call's Lisa Glasgow. All in all, a thoroughly enjoyable project that should go far in the contemporary Christian market.

SPOTLIGHT: Features covered by the new editors to deserve special attention on the basis of musical merit and Billboard chart potential. **VITAL REISSUES:** Reissued albums of special artistic, cultural, and commercial interest, and outstanding critical acclaim. **NEW RELEASES:** New releases predicted to be the best of the chart in the corresponding format. **CRITICS CHOICES:** 1-10. **NEW RELEASES:** Reissued albums of special artistic, cultural, and commercial interest, and outstanding critical acclaim. **MUSIC TO BY:** Released records that were featured in the "Music To Buy" column as being among the most significant records of the year. All albums are available in the U.S. as are the new releases. Send your copies to Paul Vernia, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gilen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Music Distrib Plans Move Into CD-ROM

■ BY SUSAN NUZIATA

SAN DIEGO—Essex Entertainment, a distributor of midline and budget CDs, is looking to apply its music business experience to the interactive market.

The Englewood Cliffs, N.J.-based company announced its first line of 50 budget-priced CD-ROM titles at the National Association of Recording Merchandisers convention here Feb. 22-25. The product will be handled by ESX Interactive Media, which was formed by Essex last year.

ESX provides retailers with freestanding displays of CD-ROM

titles packaged in jewel boxes only with suggested retail prices of \$9.99-\$14.99. Most of the titles are designed for use with Microsoft Windows, although many are hybrids that are designed to play on either IBM or Macintosh-compatible or Macintosh computer systems.

According to Richard Greener, managing partner of ESX Interactive, the company's six technical staffers screen all titles for ease of use so that they will require little

or no technical support. Instructions also are packaged with each title.

The first 50 titles include "MIDI Classics," a collection of 64 popular classical music selections in MIDI and FM synthesis formats for use with Windows and other MIDI applications, and comedian Dennis Miller's "What's New To Me" and "That's Gotta Be To Me" on Sanctuary Woods. ESX also has licensed 12 titles from Multicomp and material from some 30 smaller publishers.

The company also packages 10 CD-ROMs in a plastic carrying sleeve for \$29.95. "Approximately

15 million new PCs will be sold in 1995, and almost all will have a CD-ROM drive," says Greener. "When the consumer takes that machine home and is starting at that CD-ROM, he'll go to a computer or music store looking for titles. Offering 10 for \$29.95 is a good way to get people started."

Most of the ESX titles are licensed exclusively, although some, like the Miller titles, are also for sale by the publishers at regular list price. In the future, Greener says, all ESX titles will be exclusively licensed. Some will be new, while others will be early generation titles that have been discontinued by their publishers.

"Our main thrust into the record market is taking our experience of selling midprice and budget lines to the retailer, and we've plugged CD-ROM in," says Greener. "We offer retailers an easy, fast way to get into the CD-ROM business."

According to Greener, electronics chain Lechmere is putting the company's spin rack and display into all 28 of its stores this month, and Camelot will add the displays in some of its stores.

Greener says ESX plans to add 10 new titles to its display each month and will also replace with different product any titles that do not sell.

In addition, Greener says ESX will provide "ample copy-on-advertising dollars" for retailers that stock its line. He believes that the CD-ROM industry should be marketed and merchandised the same way that music, books, and video have," says Greener. "We offer a turnkey operation for music retailers because at this early stage it's time-consuming and requires a lot of knowledge to buy 50 different titles from 50 different publishers."

Essex Entertainment is a 14-year-old distributor that licenses vintage masters from virtually every major label and releases budget and midline titles under its Pair, Special Music, and JCI labels. Its products include releases by Rod Stewart, Hank Williams, The Platters, Johnnie Ray, Presley, Glenn Miller, Gladys Knight, and Alabama. Essex also owns the Buddah Records catalog and the Vox classical music labels.

The Langhorne, Pa.-based Rom Tech Inc. also has presented its budget-priced CD-ROM displays at NARM. Primarily distributing to music stores, Rom Tech is also looking to move into the music business, according to account executive Robert Panebianco. The company has placed its budget-line displays, which offer 25 titles at \$10-\$20 each, in two of nine Compact Disc World stores.

Eric Keil, buyer with the South Plainfield, N.J.-based Musicland, says that freestanding displays like those offered by Rom Tech give front exposure to multimedia titles and provide a much better chance to succeed in a music retail environment.

REV Gets \$1.3 Mil To Develop CD Plus

REV ENTERTAINMENT, a start-up New York-based interactive entertainment company, has gotten a \$1.3 million cash injection from Effex America, according to REV CEO Todd Fearn.

The investment will be used to support development of CD Plus titles for a number of record labels. Fearn says, "REV already has secured with Atlantic Records for development of a CD Plus title featuring its roster of artists (Billboard, Dec. 24, 1994) and is also working with Warner Bros. and Elektra on select titles, Fearn says.

No date has yet been set for release of the first such CD Plus titles, which still await publication of a standard for their development (see related story, page 53). CD Plus in the working name for a form of enhanced CD with multimedia elements that is playable on both standard audio CD decks and computers with CD-ROM drives.

Effex America, an investment company in the Effex Group, is owned by a Scandinavian family trust. The Effex Group is a London-based international investment company.

BEFORE HEADING OUT on the road in support of their album "No Quarter," Jimmy Page and Robert Plant were online on Prodigy for a little more than an hour to meet their fans. During the discussion period, hosted by journalist Lisa Robinson, the duo reported they have a dozen "half-completed" songs in the works and are going to begin the recording studio following their year-long world tour, which kicked off Feb. 26 in Florida. The pair also are the subject of a dedicated online World Wide Web site (<http://mosaic.echo.nyc.com/united>) established to help promote the album.

THE ELECTRONICS Industries Assn. has found a new home for its Personal Communications and Computing Show, which had been held in conjunction with the now-defunct Summer CES. PCC will now be held in conjunction with the trade-only PC Expo in New York, according to the EIA. This year's PC Expo is set for June 20-22.

SPECTRUM HOLOBYTE president/CEO Patrick Feeley is resigning effective April 30 to return to the consulting firm he founded to consult for the software development through November. Feeley cites "personal reasons" for the move. Spectrum also says it is "continuing to make progress" toward completion of its "Star Trek: The Next Generation" PC game, "A Final Unity," with the end of the quarter set as a target date. The title was originally expected out by Christmas 1994.

GHOST IN THE MACHINE: A technical glitch rendered Rykodisc's online "Interactive Music" feature inoperable, ending the company's first record company activity on the World Wide Web. The correct address requires insertion of the keyphrase for a stand-alone title, where noted here in brackets: (<http://www.horse.org/insert>) title/rykodisc.

EBN Expands The Multimedia Envelope Act's TVT Album Is Enhanced CD, With A Twist

■ BY MARILYN A. GILLEN

NEW YORK—Emergency Broadcast Network was founded as a "multimedia band" in 1991, when the phrase still had connotations keyed more to audio/visual live performances than to computers. The Rhode Island-based group that began by deploying multimedia installations at various art galleries has evolved with both the vocabulary and the times, however, and will release its forthcoming TVT Records album, "Telecommunication Breakdown," as an "enhanced CD" that goes existing multimedia product one better, the band says. It also has an interactive, floppy-disk-based "CD booklet" in place of the conventional paper jacket.

"This band is all about information overload," says Joshua Pearson, who along with partner Gardner Post created the "Gulf War Remix" video of random TV images that was showcased during the 1991 Lollapalooza tour, as well as a hi-tech interactive music/video installation set up in the Electric Carnival tent for last summer's Lollapalooza. (Nearest member N.O'Donnell joined the band in 1992.)

Pearson says, "If you don't have a CD-ROM drive in your computer, you can use the floppy disc. If you don't have a computer at all, you can play the album on your CD player. If you don't

have a CD player, you can just stare at the packaging; do that long enough, and intriguing and life-altering messages will appear suspended before you."

Well, maybe not, but the floppy and the CD are imbued with special powers to enlighten. The floppy disc is the rough equivalent of the even-more-popular "IPK," or interactive press kit, which combines band biographies with such features as complete lyrics, artist interviews, tour itineraries, and short videoclips. IPKs are being used by record companies as promotional tools in press mailings, but also are being uploaded onto commercial computer networks and the Internet for downloading by fans with enough blips—and patience—to access them.

The EBN multimedia project began as a simple IPK designed to spread the word on the band, says Lois Najarian, publicity director at TVT, who is spearheading its development. "But this it occurred to everyone that this was not just about the band," she says. "Then it was what the band was all about. And you couldn't tell the story of EBN without incorporating multimedia. So we decided to use the floppy as the first-ever interactive CD booklet."

The floppy disc is being packed along with the CD in a cardboard Digipak-type box, Najarian says. It is formatted for Macintosh platforms, but those buy-

ers owning IBM-compatible computers will be instructed to send in the disc to be exchanged for a DOS/Windows version. It contains all the standard "booklet-type" elements, such as liner notes, band photos, credits, and kudos, as well as short videoclips.

At some point in the development process, the band and the label decided to take the next step to a full-fledged enhanced CD, Pearson says. "Video is central to what we do," he says. "The music evolves from images, from combining sounds and pictures into experiences. We had debated even whether to put out an act at all, depending on just doing a VHS tape. So to have an album that contains actual video was a perfect meeting in the middle for us."

The band, he adds, will release a separate longform video of the album—multiple redundancies and all. And the interactive floppy-cum-CD booklet was retained, Najarian says, because it is likely to be accessible to a greater portion of the buyers (who own computers but have no CD-ROM drives).

The album itself was produced by Jack Dugan of Meat Beat Manifesto, with additional production and remixes by Brian Eno and Bill Laswell. In addition to the music, which Pearson pegs as "sample-music oriented, with heavy beats," the disc includes a multimedia track offering computer owners approximately 10 minutes of video, as well as the complete contents of the floppy. Interactive artist Greg DeCenzo produced the multimedia section.

The album, due out April 4, will likely be flagged by the tag "CD Plus Video," Najarian says, to alert consumers to the multimedia element. While it taps into the catch phrase "CD Plus," which is being suggested as the name for a particular standard of producing enhanced CDs, the discs are not using the still-unpublished standard.

The disc does not place the computer data on track one, Pearson says, and thus does not require any special adjustments, such as manually skipping over the data track when being played on a standard audio CD deck.

The enhanced CD will be priced at \$19.95. TVT will also release a stand-alone, noninteractive cassette version of the album.



Emergency Broadcast Network members, from left, Gardner Post, Josh Pearson, and N.O'Donnell.

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PICTURE THIS

By Seth Goldstein

LAMB ON VIDEO: A&M Records may be unloading its children's audio and video line, which would mean yet another home for master puppeteer Shari Lewis and her body, Lamb Chop.

Regina Kelland, who runs the kids label, won't comment, but word is A&M has decided to focus on its main music business. Reportedly, the PolyGram-owned venture sales \$1.5 million—and has asked Kelland to help negotiate a sale, allowing her to be included in a deal of her liking, sources say.

One interested party is in-house. PolyGram Video has "X-Men" but little else in kid-vid, and the perpetual Lewis could help PolyGram's Gene Silverman would like to see "the transfer of assets."

Television veteran Lewis has been on numerous labels since she segued into video in the early '80s, but her A&M deal, coinciding with a PBS series, is considered her best. PBS will run "Lamb Chop In The Land Of No Numbers" in prime time and then use the video as a premium in its next fund-raising drive.

THIS DOG WILL HUNT: Big Feat! Entertainment has scheduled video release of three half-hour "Wishbone" episodes for the fourth quarter. "Wishbone," as readers of this space may recall, is not just another series aimed at the 6-11 year-old crowd. It features a Jack Russell terrier with a pedigree. A three-year, 40-episode commitment from PBS launches the show nationally in October.

Sound familiar? Big Feat!, of Allen, Texas, is owned by Lyric Studios, whose Lyons Group created "Barney." A live-action show designed to introduce kids to great literature and encourage reading, "Wishbone" has similar potential. The tapes, for example, could be cross-promoted with the books and classics adaptations that Big Feat! expects to license.

Publisher, sell-through price, distribution, etc. haven't been decided, but "we'll have to start soon," says marketing VP Lana Douglas, who is buying billboard space to promote "Wishbone" at the May VSDA Convention in Dallas. Unlike "Barney," PBS will share in the success of "Wishbone." Big Feat! is paying royalties according "to a different breed of contract," Douglas says.

VSDA Moves To Unify Rental Data Trade's Confusing Stats May End Soon

■ BY SETH GOLDSTEIN

NEW YORK—The decision by the Video Software Dealers Assn. to gather information on rental transactions via Rentrac could mark a turning point for the home-video industry. Despite its size—an estimated \$14 billion at retail—the trade always has lacked a data central where participants and even outsiders could go for statistics.

If the VSDA is successful, the association will greatly enhance its stature. But number crunching is a tricky business, analogous to blind men using their hands to describe an elephant. Those observers are likely to be the same.

Home video has a half-dozen "blind men" who have assigned themselves the task of gauging the industry's size. Their results can vary widely, leading observers to wonder whom to trust.

"There's no central arbiter," says one researcher. "I'd love there to be an equivalent of the EIA," which reports consumer-electronics data.

Several years ago, for example, Paul Kagan Associates in Carmel Valley, Calif., estimated annual revenues for sell-through and rental at \$12 billion; Alexander & Associates in New York placed the total at \$16 billion, a \$4 billion spread. One reason was the way the data were gathered.

Kagan surveys the supply side, interviewing store executives and a handful of retailers, largely to verify Hollywood estimates. Alexander phones about 2,000 consumers a week to learn titles they've rented or purchased, at what

price, and from whom.

VSDA is taking a third approach, checking with several thousand retailers. Using Rentrac's pay-per-transaction system, the association will regulate a flow of computerized data from stores to churn out reports of various aspects of the rental trade. The service, which should get under way in late 1995, will be made available at prices that could range as high as several thousand dollars a month, says marketing director Robert Finlayson.

The statistical hunt, conducted by Rentrac's SSI subsidiary, will clarify what he believes is a "high level of inconsistency" that bedevils research. Finlayson says the problem with consumer panels is that "you're asking people to remember what they did," while calls to selected retailers "can't really cover a large enough sample."

VSDA may take on sell-through, too, he adds. VideoScan in Hartsdale, N.Y., already has established itself as the industry's most avid collector of point-of-sale data—and it has collected controversy as well. Suppliers that sell direct-to-major accounts, like Wal-Mart and Target Stores, often take strong exception to VideoScan's sales tallies. They don't dispute the accuracy of VideoScan data collected at the checkout counters of reporting stores or from rackjobbers, but argue the service has no access to direct accounts that are sworn to relay that info only to the vendor.

Dinney raised a stink in 1992 when VideoScan contracted to have weekly sales rankings published in two trade

magazines. Studio executives, led by then-home-video president Bill Meacham, complained Disney titles were underrepresented because direct accounts were omitted. Although one of the trades did add that caveat, both eventually dropped VideoScan.

More recently, there have been raised eyebrows over VideoScan's anointment of "Jurassic Park" as 1994's best-selling title. It had "Snow White" in second place. Sources questioned the results on the order of finish and the numbers roll of each title. VideoScan's total for the pair reportedly was far below the accepted range of 30 million-40 million copies, perhaps another sign of missing direct accounts.

None of this, however, has prevented most of the majors from spending heavily on VideoScan data, and the company has expanded in an effort to land the smaller labels. It hired Tonya Bates, based in Los Angeles, as sales and service VP of VideoScan and SoundScan, which covers record retailers.

Video coverage "is where SoundScan was 2½ years ago," says Bates, who must convince independents of the need

(Continued on page 65)

West Coast To Open 200 Stores In South America

NEW YORK—West Coast Entertainment, which supports about 600 franchises in the U.S., is heading to South America for its next clutch of store openings.

The newest franchisee is International Entertainment S.A., formed by a group of South American industrialists that plans to open video and game outlets in Peru, Bolivia, Venezuela, Ecuador, and Colombia. According to terms of the five-year deal, International Entertainment is committed to at least 200 locations in major cities.

West Coast wants them in clusters "so that we instantly become a key player on an advertising standpoint," says franchise development VP Don Weiss. He's not worried about Blockbuster, the dominant U.S. player and already a factor in South America with some 220 stores. Except for 13 in Venezuela, none is where West Coast

(Continued on page 65)

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Lending A Hand. Columbia TriStar Home Video and its magazine are co-sponsoring a joint sell-through promotion for "Philadelphia." The AIDS Project Los Angeles, the second largest AIDS support group in the U.S., will receive a portion of the revenue generated by subscription sales linked to the cassette package. Joining to make the announcement are, left, Jon Hunwitt, Columbia TriStar, Peter McQuaid, US; James Loyce, APLA; and Paul Culberg, Columbia.

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Billboard

FOR WEEK ENDING MARCH 11, 1995

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	5	THE MASK	New Line Home Video Turner Home Entertainment NAD11	Jim Carrey	1994	PG-13	\$19.98
2	NEW		THE LITTLE RASCALS	Amblin Entertainment MCA/Universal Home Video B2144	Tina Turner Bug Hall	1994	PG	\$19.98
3	3	15	SPEED	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	\$24.98
4	5	2	BEAVIS & BUTT-HEAD: WORK SUCKS!	MTV Music Television SMV Enterprises 49615	Animated	1995	NR	\$14.98
5	2	2	LITTLE GIANTS	Amblin Entertainment Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	\$24.98
6	2	2	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD	MTV Music Television SMV Enterprises 49616	Animated	1995	NR	\$19.98
7	10	3	FOUR WEDDINGS AND A FUNERAL	Gruney Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	\$19.98
8	3	2	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1994	NR	\$19.98
9	5	3	THE LAND BEFORE TIME II	Universal Cartoon Studios, Inc. MCA/Universal Home Video B2142	Animated	1991	G	\$19.98
10	4	10	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	\$25.50
11	5	3	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBW0774	Patti Davis	1995	NR	\$19.98
12	21	2	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBW0770	Various Artists	1995	NR	\$19.98
13	NEW		SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	\$19.98
14	18	18	TOMBSTONE	Hollywood Pictures Hollywood Home Video 254-1	Kurt Russell Val Kilmer	1995	R	\$19.98
15	2	2	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBW0769	Various Artists	1995	NR	\$19.98
16	21	50	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Video B2163	Yanni	1994	NR	\$19.98
17	18	18	NIRVANA: LIVE! TONIGHT! SOLD OUT!	Geffen Home Video 39541	Nirvana	1994	NR	\$24.98
18	5	5	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video B1495	Jason London Rory Cochrane	1993	R	\$19.98
19	3	3	ROLLING STONES: LIVE AT THE MAX	PolyGram Video 8006332193	Rolling Stones	1991	NR	\$19.98
20	1	1	DISNEY'S KING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video 3491	Animated	1994	NR	\$22.99
21	15	3	GARGOYLES: THE MOVIE	Walt Disney Pictures Walt Disney Home Video 3936	Animated	1994	NR	\$19.98
22	23	3	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBW0772	Various Artists	1995	NR	\$19.98
23	18	27	JURASSIC PARK	Amblin Entertainment MCA/Universal Home Video B2061	Sam Neill Laura Dern	1993	PG-13	\$19.98
24	26	14	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBW0767	Various Artists	1996	NR	\$19.98
25	22	3	A TROLL IN CENTRAL PARK	Warner Bros. Inc. Warner Home Video 16100	Animated	1994	G	\$19.98
26	NEW		PHILADELPHIA	Tribstar Pictures Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	\$19.98
27	28	18	RESEVOUR DOGS	Live Home Video 61993	Murray Close Tim Roth	1992	R	\$19.98
28	17	18	EAGLES: LIVE FREEZES OVER	Geffen Home Video 39548	Eagles	1994	NR	\$24.98
29	34	10	THE BOB MARLEY STORY	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1992	NR	\$19.98
30	25	18	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 1950114	Sade	1994	NR	\$19.98
31	28	3	THE 3 TENGERS IN CONCERT 1994	Atlantic Records Inc. WarnerVision Entertainment 50822-3	Cometas, Donings, Pavarotti (Maestro)	1994	NR	\$25.98
32	39	3	PENTHOUSE: KAMA SUTRA II	Penthouse Video WarnerVision Entertainment 50786-3	Various Artists	1994	NR	\$19.98
33	29	19	PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video Uni Dist. Corp. PBW0768	Various Artists	1994	NR	\$19.98
34	RE-ENTRY		BEASTIE BOYS: SABOTAGE	Capitol Video 77787	Beastie Boys	1994	NR	\$24.98
35	33	3	SARAH MCCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE	Arista Records Inc. BMG Home Video 15729	Sarah McLachlan	1994	NR	\$19.98
36	35	18	SLEEPLESS IN SEATTLE	Tribstar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1994	PG	\$19.98
37	NEW		SHADOWLANDS	Sony Pictures HBO Home Video 90968	Anthony Hopkins Debra Winger	1993	PG	\$19.98
38	17	2	BLACK BOX: VOLUME 1	Wax Time TVT Records 72213	Various Artists	1995	NR	\$19.98
39	27	2	MTV'S THE BEST OF LIQUID TV	MTV Music Television SMV Enterprises 49645	Animated	1994	NR	\$19.98
40	26	15	THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	\$24.98

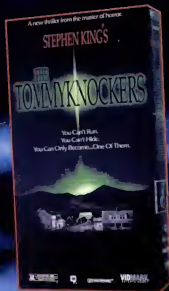
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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	TITLE (mpg)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
*** No. 1 ***				
1	3	TRUE LIES (R)	Twentieth Century Fox FoxVideo 8635	Arnold Schwarzenegger John Wood
2	1	CLEAR AND PRESENT DANGER (PG-13)	Paramount Pictures Paramount Home Video 32463	Harrison Ford William Dalry
3	2	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment NA011	Jim Carrey
4	6	WOLF (R)	Columbia Pictures Columbia TriStar Home Video 71:15-35	Kurt Russell Michael Pfeiffer
5	8	COLOR OF NIGHT (R)	Hollywood Pictures Hollywood Home Video 2550	Bruce Willis Jackie Burroughs
6	5	THE CLIENT (PG-13)	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tony Danza
7	4	IT COULD HAPPEN TO YOU (PG)	TriStar Pictures Columbia TriStar Home Video 72813	Nicole Kidman Charles Hallahan
8	32	NATURAL BORN KILLERS (R)	Warner Bros. Inc. Warner Home Video 13208	Woody Harmon Juliette Lewis
9	5	THE SHADOW (PG-13)	Universal City Studios MCA/Universal Home Video 82007	Eric Roberts John Goodman
10	7	BLOWN AWAY (R)	Metromedia Home Video MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
11	9	RENAISSANCE MAN (PG-13)	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito
12	1	CORRINA, CORRINA (R)	New Line Home Video Turner Home Entertainment NA0113	Georgie Henning Ray Liotta
13	12	LITTLE GIANTS (PG)	Amblin Entertainment Warner Home Video 10290	Bob Odenkirk Ed Harris
14	NEW	THE LITTLE RASCALS (PG)	Amblin Entertainment MCA/Universal Home Video 82144	Tugs Taylor Bogey
15	NEW	IN THE ARMY NOW (PG)	Hollywood Pictures Hollywood Home Video 3079	Paula Shugart
16	14	MAVERICK (PG)	Warner Bros. Inc. Warner Home Video 13374	Mal Gibson John Wood
17	13	WHEN A MAN LOVES A WOMAN (R)	Touchstone Pictures Touchstone Home Video 9030	Miguel Yrigoin Charles Hallahan
18	15	SPEED (R)	Twentieth Century Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
19	15	I LOVE TROUBLE (PG)	Touchstone Pictures Touchstone Home Video 2963	Julia Roberts Chris Furlong
20	17	ABYSS (PG-13)	Twentieth Century Fox FoxVideo 8602	Brendan Fraser Adrian Pasdar
21	19	KILLING ZOE (R)	Live Home Video 69988	Eric Roberts Julia Roberts
22	18	TRIAL BY JURY (R)	Morgan Goe Productions Inc. Warner Home Video 13075	Jeanne Tripplehorn Annette Bening
23	NEW	BARCELONA (PG-13)	New Line Home Video Turner Home Entertainment 6015	Taylor Nichols Chris Furlong
24	20	FOUR WEDDINGS AND A FUNERAL (R)	Groovy Pictures Polygram Video 8006317693	Andrew Niccol Hugh Grant
25	NEW	THE SCOUT (PG-13)	Twentieth Century Fox FoxVideo 86514	Alfred Bruckner Brendan Fraser
26	22	BLANKMAN (PG-13)	Columbia Pictures Columbia TriStar Home Video 78613	Damon Wayans Robert Downey Jr.
27	18	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Timothy Dalton
28	NEW	TIMECOP (R)	Large Entertainment MCA/Universal Home Video 82169	Jon Dahlud Mike Sars
29	27	LITTLE BUDDAH (PG)	Miramax Films Miramax Home Entertainment 2558	Kurt Russell Robert Loggia
30	NEW	A GOOD MAN IN AFRICA (R)	South African Breweries Ltd. MCA/Universal Home Video 81726	Sean Connery Louis Lomax
31	26	BABY'S DART (PG)	Twentieth Century Fox FoxVideo 8639	Jo Marquette Lance Reddick
32	17	NORTH (PG)	New Line Home Video Columbia TriStar Home Video 71163	Dwight Dennen Bruce Willis
33	8	SPARKING THE MONKEY (NR)	New Line Home Video Columbia TriStar Home Video 72833	Jeffrey Davis Albert Whitner
34	34	BEVERLY HILLS COP III (R)	Paramount Pictures Paramount Home Video 32219	Eddie Murphy
35	27	RAPA NUI (R)	Warner Bros. Inc. Warner Home Video 13063	Jeffrey Scott Lee Eddie Murphy
36	3	THE SILENCE OF THE HAMPS (R)	Cato Film Entertainment Inc.	Billy Zane Susan Sarandon
37	NEW	THE NEXT KARATE KID (R)	Columbia Pictures Columbia TriStar Home Video 73225	Norman "Red" McLean Henry Thomas
38	31	WHITE (R)	Miramax Films Miramax Home Entertainment 2038	Dagmar Zander Julie Dreyer
39	37	GUARDING TESS (PG-13)	TriStar Pictures Columbia TriStar Home Video 78713	Shirley Maclaine Nicole Cage
40	35	WITH HONORS (PG-13)	Warner Bros. Inc.	Joe Pezacki

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and will follow with video and CD-ROM versions. No release date has been set.

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VSDA TO UNIFY DATA

(Continued from page 61)

for 24-hour access to "competitive information" from 12,000 stores. Music chains are well represented, while groceries and wholesale clubs are less so.

"They're a real focus for us," she says. Discrepancies aside, VideoScan gets good marks from other market researchers trying to accurately piece together the big picture. "Basically, they've got the right idea," says Tom Adams, formerly of Kagan Associates, who recently formed Adams Media Research in Carmel Valley. "They go to the cash register to see what's happening, and then they extrapolate."

It's there problems arise, and Adams says, "That's the challenge." He notes that the wide range of sell-through estimates don't make sense. "Even consumer research ought to be better."

Adams, who spent 10 years with Kagan, continues doing the same kind of logwork, building numbers through talks with industry sources. He estimates the 1994 wholesale market at \$6 billion, with sell-through grabbing \$3.8 billion and rental \$2.2 billion. Typically, Kagan differs: It says sell-through was worth \$4.6 billion at retail, or \$2.9 billion wholesale, assuming a standard 40% discount off the list price.

The explosive growth of sell-through—Adams says it was up 20% in 1994—is attracting more analysis. Bob Alexander says Alexander & Associates will be breaking out sell-through results that had been a supplement to his weekly Video Flash multiclient update. "In the normal progression of work, our reporting has gotten better," he says. And for VSDA's Finlayson, tracking sales "is a possibility down the road. We wouldn't eliminate that."

WEST COAST

(Continued from page 61)

hopes to have a presence, and although that's expected to change, West Coast sees nothing but wide-open retail spaces.

Weiss likens South America to the burgeoning U.S. market of a dozen years ago. "The Latin American population will support video in a very major way," Weiss says. "It's like rolling the clock back. We expect the agreement to be worth in the middle eight figures for us," before it comes up for renewal.

Unfortunately, there are some negatives attached to time travel. The Motion Picture Assn. of America still considers South America, overall, as a hotbed of piracy. "The lack of intellectual-property protection remains a serious problem," says MPAA in its current trade-barriers report. Video rip-offs were "rampant" in Bolivia last year and siphoned off \$4.1 million of revenues in Venezuela and \$14.5 million in Colombia, MPAA states.

"It's a problem there," Weiss says. The five countries might have been opened sooner except for piracy, he adds; West Coast and its partner are working with association and government officials to improve enforcement.

Meanwhile, the chain is intent on developing its first cluster of stores in Lima, Peru, where 200,000 of 1.4 million television households have a VCR. Sites are being explored. "The key is the same as anywhere else," says Weiss. "It's location, location, location."

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Home Video

'94 Mega-Movies Slated For Laser Release Will The Upcoming DVD Pose A Format Challenge?

LASER SCANS.

by Chris McGowan

THE LION AND THE GUMP: Here come two more laser-lake blockbusters, worth 300,000-400,000 units in sales. Image will bow Disney's "The Lion King" on laserdisc Sept. 19 in a regular version (widescan, THX, 229-99), and in a special edition (wide, THX, CAV, extras, \$89.99).

On April 28, Pioneer launches Paramount's "Forrest Gump" (widescan, THX, Dolby AC-3, \$49.98). The Robert Zemeckis tale with Tom Hanks should sell 150,000-200,000 copies, despite the high price tag.

JAMES CAMERON has been added to the list of Laser Beam honorees for 1995, joining Voyager's Criterion Collection and Laserfilm's THX laserdisc program in receiving the nod from the Laser Disc Assn. Director Cameron's movies have sold more than 600,000 units in the laserdisc format, including "Terminator 2: Judgment Day" (\$84,000 copies) and "True Lies" (already in six figures). And special editions of Cameron's "T2," "The Abyss," and "Aliens" are among the most ambitious and successful discs ever released.

WHITHER DVD? In digital video disc a threat to laserdisc? Many journalists and video executives have already proclaimed that the new high-density 5-inch format will kill laser, despite the fact DVD is probably at least a year away from hitting the market and no one can say precisely just how good it will be. Video CD also was supposed to do away with 12-inch, until it became clear it couldn't match VHS quality.

But DVD may indeed pose significant competition if the new format lives up to its promise of high-resolution video, multichannel sound, and other features. Many important technical and marketing issues remain unresolved, including which of the two systems will win out.

The first DVD players from the consortium led by Toshiba and Time Warner will probably not launch until mid-1996, according to Mike Fidler, Pioneer Electronics' new technology VP. Initially, DVD will deliver feature films with variable-rate MPEG-2 digital compression technology, a much higher standard than Video CD's MPEG-1, which is inferior in resolution to VHS.

But how good will DVD visual quality be? Fidler says that when he saw demonstrations comparing laser and Toshiba's DVD, the latter "had wonderful clarity and detail, while laser had a little more depth, shading, and warmth. I think in terms of resolution that DVD will offer a cleaner, more detailed image than conventional laserdisc."

Geoff Tully, a multimedia consultant and technical adviser to the Laser Disc Assn., is cautious in his assessment, noting that only pieces of movies were shown. He says, "Pretty much everyone would agree that DVD looks better than VHS. And we may argue that it is comparable to laser, but no one is going to say it's fantastically blow-me-away better." But he adds that MPEG-2 is still evolving and that "as video compression technology gets better, we'll see substantial improvements in picture quality. It will certainly be in a league with laser."

Will the compressed digital audio of

DVD movies have the same quality as the uncompressed digital sound of laserdisc? Fidler says, "I think it will. But the listener's going to have to judge. It becomes a subjective issue."

Will DVD make inroads into the laserdisc market? The format's bells and whistles—multiple language channels, variable aspect ratio, AC-3 Surround, etc.—are not much different from the four audio channels, AC-3, and other features currently available.

What is probably most important to laser consumers is whether DVD will improve on 12-inch quality. If DVD only matches visual resolution, it is doubtful the movie will switch formats. If it marginally better, early adopters will pick it up, but the great majority of laser consumers will probably stick with their machines, current collections, and access to an enormous (5,500 titles and growing) catalog. Even if DVD is indeed "blow-me-away better," it may take some time before most laser buffs choose to buy another system (although Pioneer's introduction of a laser/DVD

combiplayers is a possibility, Fidler says).

DVD, of course, could also function as an upgrade to current audio CDs and CD-ROMs. But, as a movie vehicle, what if it succeeds only as a high-end niche format, like laserdisc? Since the majority of video consumers have eschewed both laserdisc (a nonreversible high-quality format) and SVHS (a reversible high-quality format), are they really going to flock to DVD?

"That's a good question, a marketing question, and I can't answer that," says Tully. Fidler thinks the public is ready and says that "consumers are more demanding now and expecting higher quality," especially because of the impact of direct satellite distribution, laser, and home theater.

Other factors that could influence the impact of DVD include whether it is actually backward-compatible with today's audio CDs (there is disagreement, says Tully), whether a high-definition laserdisc is introduced in North America (Japan already has the MUSE analog high-definition system), how soon blueray technology makes high-definition DVD possible; how soon recordable DVD systems become available; whether the growth of direct satellite and video-on-demand will seriously impede the introduction of any new home video format.

(Continued on next page)

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LASER SCANS

(Continued from preceding page)

video format; and whether a possible DVD standard would allow even consumer acceptance of 5-inch movies.

Market research firm InfoTech, in Woodstock, Vt., predicts DVD will only have an installed base of 2 million households in 1999—enough to match laserdisc penetration. It does appear that laser has at least five years of growth ahead of it.

IMAGE AND FOXVIDEO are outdoing themselves with their latest special edition laserdiscs. "My Fair Lady: 30th Anniversary Edition" (restored, widescreen, THX, \$29.98) is a remarkable boxed set that offers the restored movie (from the original 65mm elements and six-track soundtrack), the documentary "The Making Of My Fair Lady: Then And Now" and a superb interactive supplementary section.

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Home Video

Billboard

FOR WEEK ENDING MARCH 11, 1995

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Weeks at No. 1
1	19	3	TRUE LIES	Twentieth Century-Fox Image Entertainment 8640-B5	Arnold Schwarzenegger Janine Lau Curtis	1994	R	43
2	3	3	CLEAR AND PRESENT DANGER	Paramount Pictures Pioneer LDC, Inc. 32463	Harrison Ford William B. Davis	1994	R	44
3	15	5	THE SPEED	Twentieth Century-Fox Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29
4	1	1	THE SHADOW	Universal City Studios MCA/Universal Home Video 42197	Aluc Balaban Penelope Ann Miller	1994	PG-13	34
5	21	3	WOLF	Columbia Pictures Columbia TriStar Home Video 7115-6	Jack Nicholson Michelle Pfeiffer	1994	R	35
6	NEW		NATURAL BORN KILLERS	Warner Bros. Inc. Warner Home Video 13228	Woody Harmon Tommy Lee Jones	1994	R	39
7	NEW		COLOR OF NIGHT	Hollywood Pictures Image Entertainment 2550	Bruce Willis Jane March	1994	NR	39
8	4	10	JURASSIC PARK	Amblin Entertainment MCA/Universal Home Video 41829	Sam Neill Laura Dern	1993	PG-13	44
9	8	36	TOTAL RECALL	Caraco Home Video Pioneer LDC, Inc. 68901-W5	Arnold Schwarzenegger	1990	R	35
10	7	9	THE CLIENT	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones	1994	PG-13	39
11	9	9	MAVERICK	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster	1994	PG	39
12	5	9	BLOWN AWAY	Metro-Goldwyn-Mayer Pioneer/Inchcape Int. ML105129	Jeff Bridges Tommy Lee Jones	1994	R	44
13	6	17	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Image Entertainment 1524	Animated	1937	G	29
14	14	33	TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49
15	13	23	ALADDIN	Walt Disney Pictures Image Entertainment 1662	Animated	1992	G	39
16	18	3	ROLLING STONES: LIVE AT THE MAX	PolyGram Video Image Entertainment 2958-6	Rolling Stones	1991	NR	39
17	12	9	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Image Entertainment 3603	Animated	1993	PG	29
18	20	5	HARD BOILED	The Criterion Collection The Voyager Company 1397	Chow Yun-Fat Tony Leung	1993	R	124
19	11	3	LIFEFORCE	MGM/UA Home Video Pioneer/Inchcape Int. ML105117	Sissy Spacek Peter Firth	1985	R	34
20	16	9	EAGLES: HELL FREEZES OVER	Geffen Home Video Image Entertainment 3051	Eagles	1994	NR	39
21	25	7	THE LAND BEFORE TIME II	Universal Cartoon Studios, Inc. MCA/Universal Home Video 42142	Animated	1994	G	24
22	NEW		HEAVEN AND EARTH	Warner Bros. Inc. Warner Home Video 12983	Tommy Lee Jones John Chen	1993	R	34
23	NEW		RAPA NUI	Warner Bros. Inc. Warner Home Video 13003	Jason Scott Lee Eva Morales	1994	R	34
24	NEW		THE LITTLE RASCALS	Amblin Entertainment MCA/Universal Home Video 42240	Travis Tedford Bug Hall	1994	PG	39
25	NEW		LITTLE GIANTS	Warner Bros. Inc. Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	34

♦ (TA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. (TA platinum certification for a minimum sale of 250,000 units, or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

THIS WEEK...

He's back...
Arnold Schwarzenegger returns in a brand-new THX® letterboxed transfer of the original *The Terminator*. You've never seen *The Terminator* look so good.

The long-awaited Special Widescreen Collector's Expanded Edition of *Gettysburg* is due in stores any day now. This monster 6-box set features extensive, never-before-seen footage. *The Making of Gettysburg*, a 52-minute bonus documentary; a lavish, full-color, leather bound companion book to the film; a specially created rendering of the actual battlefield map; Randy Edelman's memorable original score on compact disc; portrait photographs of commanders Buford,

Chamberlain, Longstreet and Robert E. Lee and an authentic Civil War bullet...we're not kidding!
And the really big news this week is that Walt Disney's Classic Masterpiece, *The Lion King*, has finally been announced for laserdisc. The title will be made available September 19th in two editions: a letterboxed THX® CAV Collector's Edition (6143CS; \$99.99) featuring a "making of" documentary and extensive supplementary material and a movie-only THX® letterboxed version (2977AS; \$29.99). Some things are worth waiting for and this promises to be one of them!

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Video Reviews

EDITED BY CATHERINE APPLEFIELD

MUSIC

Neal McCoy, "You Gotta Love That" Warner/Vines (212-275-2900), 45 minutes, \$12.98.

Between vidcops, country crooner McCoy squeezes in discussion about his inspiration, his family, his road to country music success, and his meticulous song selection process. But it's the music that reemerge in his first logofilm, which features his "No Doubt About It" and "Wink," as well as "If I Built You A Fire," "This Time I Hurt Her More (Than She Loves Me)," "Where Forever Begins," "The City That Put Country Back In Me," and others. New single "For A Change" also is here. Fans will be happy to hear the road with Alabama and John Michael Montgomery.

KIDS

"How It's Done: From Baseball Bats To Potato Chips" Video Treasure (800-785-8777), approximately 35 minutes, \$9.95.



The epitome of the term "edutainment," unique programs like these are the "street smart" that are unlikely to get at school. Aligned at the early elementary end, video goes on the trail with a fun, bird-brained detective as he reveals the fascinating behind-the-scenes story of things children encounter in everyday existence. This program, part two in the series, gets the juice on OJ making, takes a trip to a baseball bat factory, reveals cherry-picking in all its glory, and gets to the goosy details of toffee making. And cutesy tidbits as a takeoff on "Willie Wonka & the Chocolate Factory" will keep parents engaged as well.

approximately 30 minutes each, \$14.98.

Latest two videos follow the "Kidzongs" of Billy & Stacy on two solo opposite adventures. "Bopping With The Biggles" goes around the world in a half-hour with a variety-style show of dance and songs that include "Rock Around The Clock," "Alley Cat," "La Bamba," and "Walking Dog." The songs are sweet and the costumes colorful, but this one falls slightly below expectations for the 17-video-strong "Kidzongs" line. "Country Sing-Along," on the other hand, is more simple and more successful. Songs include "On The Road Again," "Happy Trails To You," and even the ever-pleasant "Achy Breaky Heart." Kids will be kicking up their heels in delight.

HEALTH/FITNESS

"Jazzerie." Jazzerie Inc. (800-FIT-IS-IT), approximately 60 minutes, \$18.95.

Newest "Jazzerie" title is an exceedingly user-friendly introduction to aerobics that will entice newcomers to the video realm but may grate on the nerves of seasoned exercisers. Lengthy introduction includes a peppy pep talk and run-through of all the movements that are to follow. The actual exercise segment—a comprehensive, albeit chatty program—features a class that includes some longtime Jazzeries, midlevel exercisers, beginners, a pregnant woman, a new mother with baby, and other friends. Other new Jazzerie video include a body-conditioning program and a title devoted to healthy eating.

"Straight Talk On Prostate Health." Warner/Vines (212-275-2900), 90 minutes, \$19.95.

Originally produced as a

PBS-TV special, program provides front-row seat to a refreshingly informative lecture by the co-chairman of the Prostate Health Council of the American Foundation for Urologic Disease, Dr. Peter Scardino. Scardino covers such topics as male sexual dysfunction, a gamut of benign prostate infections, and the various options men can take in terms of treatment and counseling.



He devotes the majority of his agenda to prostate cancer—the current No. 1 cause of cancer among men. Numerous helpful diagrams and Scardino's matter-of-fact manner make this video a winner. The market for information on prostate health continues to grow, and this video offers a private, relatively inexpensive place to turn for answers.

"Cut The Fat With Lynda And Annette." Do It Right Productions (503-651-2105), 25 minutes, \$24.95.

Chintzy full-fat cooking class features two paleo take to the kitchen in a matter of minutes. The fact that they appear to have no experience in front of a camera—or with cooking, for that matter—may annoy viewers, but the problem doesn't end there. Listings of the ingredients needed to prepare each dish, for example, appear at the end of the segment. ABC's of cells and their primary functions in a relatively low-tech manner. The lesson basically breaks down into three primary parts: defining a cell, exploring the three distinct parts of a cell, and examining the diversity of cells. Following any good viewer to wonder, the program's creators implement a variety of audiovisual techniques in their presentation, among them live-action video, microscopic images, computer animation, display of technical words on the screen, and a quick review section. Audience unquestionably liked, but video will fit comfortably in the educational or health store aisle.

"Go! Heroes Of The Game." Warner Home Video (818-551-6000),

approximately 90 minutes each, \$24.95 each, \$69.95 for three-video set.

Triumvirate of videos unabashedly intended to do for golf what Koa Burns' recent PBS documentary did for baseball. And to some extent, they succeed. Hosted by Robert Wagner, each video focuses on a specific time period and the golf legends to which it gave rise. Volume 1, "Golf's Greatest Men," takes to the green with the likes of Jack Nicklaus, Arnold Palmer, Lee Trevino, and others. "Golf's Greatest Legends" looks back at golden boys Ben Hogan, Bobby Jones, Byron Nelson, and Sam Snead, among others. And "Golf's Greatest Women" looks at the women who have dominated golf headlines through the years. As is par for the course in any good documentary, program includes slice-of-life archival footage and current interviews with golfers as well as those who guide the sport. Also available from Warner is "Golf: The Greatest Game," a great-life celebration hosted by Joseph Campanella.

EDUCATIONAL

"The Magic Of Cells." Allied Video Corp. (800-522-5863), approximately 30 minutes, \$25.95.

Part of the Allied's "Assistant Professor" series, cleverly conceived program spells out the biological ABC's of cells and their primary functions in a relatively low-tech manner. The lesson basically breaks down into three primary parts: defining a cell, exploring the three distinct parts of a cell, and examining the diversity of cells. Following any good viewer to wonder, the program's creators implement a variety of audiovisual techniques in their presentation, among them live-action video, microscopic images, computer animation, display of technical words on the screen, and a quick review section. Audience unquestionably liked, but video will fit comfortably in the educational or health store aisle.

Billboard

FOR WEEK ENDING MARCH 11, 1995

Top Music Videos

THIS WEEK		LAST WEEK		WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				Type	
TITLE, Copyright Owner, Manufacturer, Catalog Number			TITLE, Copyright Owner, Manufacturer, Catalog Number							
1	1	2	★ ★ NO. 1 ★ ★							
1	2	51	MURDER WAS THE CASE Warner Bros. Entertainment 100525-3				Snoop Doggy Dogg			19
2	2	51	LIVE AT THE ACROPOLES A Prism Music BMG Video 52163				Yanni			18
3	3	14	HILL FREEZES OVER A Coffin Home Video 39548				Eagles			21
4	9	2	REDNECK STOMP Warner Home Video 3-38418				Jeff Foxworthy			16
5	4	22	BARBARA THE CONCERT A Columbia Music Video SMT Enterprises 24 V05115				Barbra Streisand			21
6	6	73	OUR FIRST VIDEO A Dustbin Video BMG Video 30039-3				Mary Kate & Ashley Olsen			22
7	5	15	LIVE TONIGHT! SOUT A Columbia Music Video 35448				Nene			21
8	7	24	BOYZ II MEN THEN IT NOW A Motown Home Video PolyGram Video 800632553				Boyz II Men			19
9	8	26	THE 3 TENDERS IN CONCERT 1994 A Atlantic Records Inc., WarnerHome Entertainment 50822-2				Carrera, Damiano, Pavese (Merita)			19
10	13	45	LIVE Curb Video 177706				Rip Slyme			18
11	10	14	WOODSTOCK '94 A Atlantic Records Inc., PolyGram Video 8006333673				Various Artists			21
12	12	15	JANET Virgin Music Video 77796				Janet Jackson			19
13	11	6	LIVE AT THE MAX PolyGram Video 800632150				Rolling Stones			19
14	14	14	LIVE CONCERT HOME VIDEO Epic Music Video SMT Enterprises 19 V05114				Sade			19
15	16	18	THE GATE TO THE MIND'S EYE A Arbiter Music Inc., BMG Video 50101-3				Thomas Dolby			19
16	15	17	HOW DOES YOU CAN LOOK AT Coffin Home Video 39548				Aerosmith			21
17	19	18	CROSS ROAD PolyGram Video 8006367773				Bon Jovi			19
18	40	48	THE SIGN Arista Records Inc. BMG Video 15728				Ace Of Base			18
19	24	70	LIVIN', LOVIN', & ROCKIN' THAT JEROME A Alan Jackson Inc., BMG Video 19 9279-3				Alan Jackson			18
20	20	50	COMEDY VIDEO CLASSICS A Curb Video 177703				Rip Slyme			18
21	22	13	REBA IN CONCERT MCA Records Inc., MCA Music Video 10380				Reba McEntire			21
22	21	14	THIS IS GARTH BROOKS A Liberty Home Video 40038				Garth Brooks			21
23	21	20	WAR PAINT-VIDEO HITS BMG Video 65294				Lemmy Morgan			21
24	23	72	GREATEST HITS MCA Records Inc., MCA Music Video 10932				Reba McEntire			19
25	25	23	SABOTAGE Capitol Video 77787				Beastie Boys			19
26	25	65	LIVE SHIT: BINKE & PURGE Capitol Video 77787				Metallica			19
27	29	65	MARSH CANTY Columbia Music Video SMT Enterprises 19 94519-3				Marsh Canty			19
28	26	15	THE RECORD COMPANY MADE ME DO IT Columbia Music Video SMT Enterprises 19 945116				Mary Chapin Carpenter			19
29	30	107	I STILL BELIEVE IN YOU A Vinyl Girl Inc., MCA Music Video 10679				Vinyl Girl			19
30	31	40	INDIAN OUTLAW Curb Video 177708				Tim McGraw			18
31	RE-ENTRY		BEYOND THE MIND'S EYE A Warner Images Inc., BMG Video 723380018-3				Jan Hammer			19
32	28	29	KISS MY A** Prism Music BMG Video 52163				Kiss			19
33	4	3	AN EVENING OF SONGS Epic Music Video SMT Enterprises				Luther Vandross			19
34	34	37	DELICATE SOUND OF THUNDER A Columbia Music Video SMT Enterprises 24 V-9019-1				Paul Yule			21
35	36	58	DANGEROUS: THE SHORT FILMS Columbia Music Video SMT Enterprises 19 945164				Michael Jackson			19
36	38	40	200 TV LIVE FROM BALLETT Warner Home Video 3-38387				U2			19
37	RE-ENTRY		TEN FEET TALL AND BULLETPROOF Warner Home Video 3-38387				Tina Turner			19
38	35	2	MTV'S THE YEAR IN ROCK: 1994 MTV Music Television SMT Enterprises 49646				Various Artists			21
39	RE-ENTRY		SECRET WORLD LIVE Coffin Home Video 39547				Peter Gabriel			19
40	37	51	VULGAR VIDEO Warner Home Entertainment 50545-3				Pavement			19

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Producers Galore. Five of the top producers in the business were honored by NARAS at the second annual Grammy Producers Forum, held at the recent National Assn. of Music Merchants convention. Shown, from left, are Andy Johns (Van Halen, Ozzy Osbourne, Rod Stewart, Led Zeppelin, the Rolling Stones), MCA Records/Nashville president and four-time Grammy winner Tony Brown (Flea, McEntire, George Strait, Vince Gill, Wynonna, Trisha Yearwood), forum moderator and seven-time Grammy winner Phil Ramone (Frank Sinatra, Barbara Streisand, Billy Joel, Paul Simon), Bill Bottrell (Michael Jackson, Traveling Wilburys), Madonna, Tom Petty, Sheryl Crowe, and Joanna Nickrenz, a Grammy classical producer of the year honoree.

AUDIO TRACK

NEW YORK

BOSTON-BASED world music outfit Shodjiah was at Room With A View working on an upcoming project. **Alvaro Alencar** engineered behind the SSL 4004 with G consulting artist **Curtis Silvers** was at Bus H's Recording working on his upcoming release. **Stigers** produced and **Dave Durlington** engineered behind the SSL 4000E. **Assisting was Phil Pagano**... **Richard Barone** was at the Magic Shop mixing his contribution to "For The Love Of Harry," the upcoming Harry Wilson tribute album from BMG's Music Masters. **Mike Rathke** co-produced the sessions... **Radioactive Records** at the Ramones set up shop at Baby Monitor Studios to record a new album for the label. **Daniel Rey** produced the sessions with the help of engineer **Bryce Goggins** and second engineer **Ian Bryan** and **Tom Lester**.

LOS ANGELES

CITICAGO WAS AT the Record Plant working on its upcoming big-band album. Producing the sessions was **Brace Fairclairn**, while **Erwin Mueger** engineered behind the 72-input SSL 4000 G-Series console. **Robbie Steiglitz** assisted... At Ocean Studios, producer **Maureen White** was working on a Kalimba International project with the band **Dajimban**. **Paul Klingberg** engineered the sessions behind the 56-input Neve S108, while **Mark Uehlein** assisted.

NASHVILLE

RIVER NORTH recording artist **Chris James** was at LSI Studio working on his debut project for the label. **Mike Lloyd** and **Mike Daniel** handled production and engineering chores... **Asylum Records** artist **Emmylou Harris** was at Woodland digital working with producers **Daniel Lanois** and **Malcolm Burn** on an upcoming release for the label... **MCA recording artist Joe Ely** was at Sound-stage working on an upcoming release with producer **Tony Brown**. **David Leonard** engineered the sessions behind the SSL 56-input G-Series console. **Mark Rathke** assisted... **Polydor Recording** at 1 Runner was at the Music Mill working on mixes and overdubs for its upcoming debut release. **Buddy Cannon** and **Larry Shell** produced the sessions while **Marty Williams** and **Graham Smith** engineered.

OTHER LOCATIONS

AT SOUNDHOUSE in Seattle, **Elektra** recording act **Pilot** was working on an upcoming project with producer **Joe Chiccarelli**. **Scott Benson** assisted on the sessions... **Wax Trac/TVT** recording group **Sister Machine Gun** was at WarZone Recording. Co-producing the sessions were **Van Christie** and **Chris Randall**. **Christie** engineered with assistance from **Jason McIninch**... **The Phil Woods Quintet** was at Red Rock Recording in Southbury, Pa., recording its latest release. Producing the sessions was **Bill Grogan**, with **Ken Heckman** engineering... **Arista Records' the Bogenmen** were at Studio D in Sausalito, Calif., working on their debut for the label with producer **Jerry Harrison**. **Karl Derfler** engineered with assistance from **Larry Brewer** and **Mike Cresswell**.

Please send material for Audio Track to Peter Cronin, Bill Masie, 310 Music Square W., Nashville, Tenn. 37203; fax: 615-260-0454.

Robert Palmer Mines The Deep Blues Fat Possum Label Records A Living Tradition

■ BY BRADLEY BAMBARGER

OXFORD, Miss.—Paul Jones, Big Jack Johnson, and Sam Carr are a mile slow getting going this morning. Maslow and cough drops are now the order of the day, so the beers won't be cracked open until at least around noon. But even though the 50-something musicians are brewing slowly, the blues is in 'em and it's got to come out.

The author of the seminal study "Deep Blues," music journalist and producer Robert Palmer knows as much as anyone the subtleties of capturing the primal, powerful sounds of the blues. Channeled via a community tradition a hundred years old, the music is mystical, and its makers are true gurus who must be treated with respect. With the bywords for these sessions are patience and trust.

"The best thing is to let 'em get going and stay out of the way," Palmer says. "We just let 'em play, run a lot of tape, and pick the best performances later... I've had experience with country blues artists in the studio before having them freeze up because that scene is just not what they're about."

"We're trying to cop a whole atmosphere," adds Robbie Norris, Palmer's executive partner. "If we try to be too 'studio,' we're going to lose it. So we're not out there adjusting mikes all the time. We just make it work with what we've got."

Palmer and Norris are in Oxford working on a spate of future releases for the Fat Possum label based here. Over the past few years with Norris, Palmer has helped craft for the label such awesome records of living blues as Junior Kimbrough's "Said Days, Lonely Nights" and R.L. Burnside's "Too Bad Jim." The spiritual descendant of such modern Mississippi giants as Fred McDowell, Kimbrough and Burnside recorded their initial albums of raw, rural electric-trance blues at Kimbrough's juke joint near Holly Springs, Miss.—a venue steeped in atmosphere but not exactly conducive to pro audio.

"At Junior's, someone's always screaming or talking over in the corner, which I guess is cool in a way," Palmer says. "But the role is concrete, too. Really, anything good sounds like those records is more thanks to Robbie than to the quality of the room."

The current sessions are being conducted at the bare bones Jimmy's Auto Care studio near downtown Oxford. The advantage of Jimmy's is that while it's still funky, it lacks the nightlie anarchy of Kimbrough's juke joint. Everybody concerned can concentrate here and get down to business. Burnside, for one, uses the studio as a home away from a home a few days a week for rehearsal and writing. "With 13 kids, there can be a lot of distractions," says Bruce Watson, owner of Jimmy's Auto Care and a producer/engineer of several Fat Possum releases. "I.L." won't be bothered here."

The session at hand is for singer-guitarist Jones' first album. Guitarist



Producer Robert Palmer, at right, and engineer Robbie Norris at work in Jimmy's Auto-Care in Oxford, Miss. (Photo: Lash Lawson)

Johnson and drummer Carr played together as part of the Jelly Roll Kings in years past, and Carr and Jones have worked together live. But Johnson's guitar adds a bold new element to Jones' country blues, and on the first tentative take of "Digging My Potatoes" things don't seem to gel quite to everyone's satisfaction. Palmer gently suggests a second take—and after playback of both, everyone agrees that the second, more aggressive version is best. With that, Johnson turns to slide guitar for Jones' "Kitty Cat," and the session begins to rock.

The down-and-dirty recording setup of Jimmy's Auto Care suits the essence of this music, and Palmer and Norris will work long days to record a year's worth of Fat Possum releases in two or

three weeks. Norris is tracking the sessions live through a Mackie 1604 console onto two linked Alesis ADATs.

"Of course, I'd love to record this with a Studer 800 through a Neve board in a remote truck outside," Norris says, "but the budgets for these albums don't allow those kinds of luxuries. We spend less on all these records than what a major label spends on one dance record."

Norris and Palmer will mix the tapes this spring at Quil Recording in New York, where Norris is chief engineer. It's in the mixing stage where most of the emphasis on sonic aesthetics takes place, according to Norris, who uses compression, equalizers, and various filters to help create a sonic image of depth and relative clarity. "It really is one of those 'fix it in the mix' sort of things," he says.

All the Palmer/Norris productions for Fat Possum have been mixed in a day or two; the only exception being unseasonable side-guitarist Ceddi Delaive's first album, "Feel Like Doin' Something Wrong," which took longer because of his idiosyncratic tunings and strange tunings. "Getting that weird guitar sound to work took a lot of effort, plus we had so many options," Palmer says. "We had him going through two amps in two different

(Continued on next page)

EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

GERMANY

AMS-NEVE is opening a German office in March run by six staffers currently employed by Siemens company BFE.

"We will be able to improve the level of service through greater resources for sales and technical support, or demonstrations," says AMS-Neve marketing manager **Jim James**. "We'll also be able to get more feedback from the market in terms of what it requires."

The office will be headed by director **Claus Schellenberg**, who will report to AMS-Neve European sales manager **Greg Cluskey**.

James says the development would not be followed by similar moves in other countries. "The German market and the relationship we have with the Siemens distributor there makes it sensible for us to streamline the distribution and sales process here."

There are now 18 AMS-Neve digital desks in the country, with Radio Bremen ordering a Logic 1 fitted with a 16-output AudioFile for radio drama and chamber music programming.

NETHERLANDS

WISSELOORD STUdios in HILVERSUM has bought the first SSL SL5000 console in Europe. Due for installation in Studio 1 in April, the 72-channel desk will aid project interchangeability between the studio's other SSL rooms, according to MD **Bart Stookbaak**.

"Studio 1 is the biggest room, but we also have a large mix room with a 72-channel SSL," he says. "Because the signal path of the SL5000 is so good, I also want to be able to use it for recording."

"I've been waiting to make a decision on a new desk for almost three years, and I couldn't make up my mind," adds Stookbaak. "When the SL5000 came out, I went to Oxford and realized it was exactly what I was looking for."

THE ORGANIZERS of The International Broadcast Convention '95 claim that nearly 270 exhibitors, 35 of which are IBC first-timers, are already confirmed for the first incarnation of the show as an annual event. The call for papers has generated 143 submissions to date from 28 countries, and an exhibitors' workshop is planned for May at the RAI in Amsterdam in which exhibitors can meet the organizers, subcontractors, and RAI staff.

Pro Audio

ROBERT PALMER MINES THE DEEP BLUES

(Continued from preceding page)

rooms at the same time; we had a direct guitar track; and we had a mike trying to capture the hum of the windows from the guitar tones, too."

"Feel Like Doin' Something Wrong" will be released this spring as part of Fat Possum's new partnership with Capricorn Records. Several of Fat Possum's other early '90s recordings—including "Sad Days, Lonely Nights" and "Too Bad Jim"—are already back in stores via Capricorn. The albums Palmer and Norris are recording now should start rolling out with the summer. One of these records will feature 24-year-old guitarist David Thompson's band, which was in Jimmy's Auto Care cutting its first Fat Possum al-

bum days before the Jones session. According to Palmer, Thompson is part of a generation of young Mississippi musicians who combine the regional blues tradition with more modern rhythmic influences, such as soul and funk.

Other sessions during this go-around will include more group work with Burnside. The design for these, Palmer says, will center on giving further electric ensemble control to Burnside's country blues, following the lead of Leonard Chess' revolutionary work with the bands of Muddy Waters and Howlin' Wolf. Also, Davis will be recorded solo, in some instances with his otherworldly guitar style mutated through various effects. "I played with

CeDe'll in a juke joint once, and he played the whole night through a phase shifter," Palmer recalls. "It was wild. I guarantee you've never heard anything like that."

Such melding of tradition with experimentation is what keeps the blues exciting and on the edge, Palmer says. And, he adds, the work of a Davis, Burnside, or Kimbrough has the appeal of any sublimely untamed music. "The sound is so shuffling and chaotic that a lot of this stuff is really sort of punk rock," Palmer says. "The records we make might almost get over more to the kids who are into alternative, dissonant guitar bands than they would to the typical blues fan."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 4, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE	TAKE A BOW	BABY	OLD ENOUGH TO	LIGHTNING CRASHES	BIG POPPA/
Artist/	Madonna	Brandy	KNOW BETTER	Live!	WARNING
Producer	Babyface	K. Crouch	Wade Hayes/	J. Harrison	The Notorious B.I.G./
(Label)	Madonna	(Atlantic)	D. Cook	Live	(Bad Boy)
	(Maverick/Sire/Warner Bros.)	(Columbia)	(Columbia)	(Radioactive/WCA)	
RECORDING	MUSIC GRINDER	STUDIO 56	SOUNDSHOP	PACHYDERM	HIT FACTORY
STUDIO(S)	(Los Angeles)	(Los Angeles)	(Nashville)	(Cannon Falls, MN)	(New York)
Engineer(s)	Brad Golderman	Booker T. Jones III	Mike Bradley	Lou Giordano	Rick Travali
RECORDING	SSL 6072E/G	Trident 808	Trident	Neve 8068	Neve VRP/
CONSOLES			Vector 432		SSL 4000G
MULTITRACK/	Studer A800 MK III	Alesis ADAT	Sony 3348	Studer A827/A820	Studer B00
2-TRACK					
RECORDER(S)					
(Noise reduction)					
STUDIO	Custom Bi-Amps	JBL	Westlake BBS15	KKRK	Augsperger
MONITOR(S)	Yamaha NS10				Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 489	Ampex 467	Ampex 499	Ampex 499
MIX DOWN	THE ENTERPRISE	STUDIO 56	SOUNDSHOP	MUSIC HEAD	HIT FACTORY
STUDIO(S)	(Los Angeles)	(Los Angeles)	(Nashville)	(Lake Geneva, WI)	(New York)
Engineer(s)	Jon Gass	Booker T. Jones III	Mike Bradley	Tom Lord-Alge	Rick Travali
CONSOLES	SSL 8000	Neve VR60	Trident Vector 432	SSL 4064E	Neve VRP
	with Utilimation				
MULTITRACK/		Studer A820	Alesis ADAT	Studer A80	Studer A800
2-TRACK-	(Noise reduction)			Mitsubishi X-B50	
RECORDER(S)					
STUDIO	Augsperger	JBL	Westlake BBSM 15	Yamaha NS10	Augsperger
MONITOR(S)					Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 489	Ampex 499	Ampex 499	Ampex 467
MASTERING	STERLING SOUND	BERNIE GRUNDMAN	MASTERMIX	STERLING SOUND	HIT FACTORY
(ALBUM)	Ted Jensen	Brian Gardner	Hank Williams	Ted Jensen	Calton Batts
Engineer					
PRIMARY CD	WEA	WEA	Sony	Uni	BMG
REPLICATOR	Manufacturing	Manufacturing	Manufacturing	Manufacturing	Manufacturing
(ALBUM)					
PRIMARY TAPE	WEA	WEA	Sony	Uni	BMG
DUPPLICATOR	Manufacturing	Manufacturing	Manufacturing	Manufacturing	Manufacturing

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ITA At 25

The Shape of TAPE

A quarter century on, the dynamic trade-group remains expert at keeping its diverse, globe-spanning members in the center of the mix. **by PAUL VERNA**

Not even the most forward-looking visionary could have predicted that a tiny, homespun coalition formed to recommend standards for consumer audiocassette lengths would grow into a global trade association representing the interests of the largest, most diverse and most influential manufacturers in the world.

The story of how the ITA (we'll get to the meaning of the acronym later) underwent this dramatic 25-year evolution attests to the foresight and leadership abilities of its founder, Larry Finley; his successor, Henry Brief; and the association's new executive VP, Charles Van Horn.

Today, the ITA consists of 450 member companies scattered throughout the world. Beyond a core group of magnetic and optical recording-media manufacturers, the Association's membership comprises raw-materials suppliers, process-equipment manufacturers, program-rights holders, recording- and playback-equipment manufacturers, and audio- and video-duplicators/reproducers. The ITA is headquartered in New York, has offices in London and interacts with sister organizations in other territories.

The three men responsible for growing the ITA to its current level and keeping it in the forefront of technological change have always embraced new configurations, new media and new trends—with an eye toward better serving its membership.

When video entered the picture in the early '70s, the ITA was among the first industry groups to welcome the medium into the mix. Later, when the video laserdisc and audio compact-disc emerged as promising new formats, the ITA understood that these new media did not immediately threaten the existence of analog tape. In fact, many of the companies that had developed audiotape and videotape were also leading the way in the digital domain, and they expected both mediums to coexist, as they have for the past 15 years.

The ITA was also swift in recognizing its own shortcomings. For example, Brief realized in the early '80s that the group's name, the International Tape Association, no longer accurately reflected the realities of the marketplace. Accordingly, Brief suggested changing the name to the International Tape/Disc Association, a tag that he and other board members agreed would not become obsolete in the foreseeable future.

They were wrong, as Brief explains. "Back in 1980," he says, "we fully expected there would be three different, non-compatible videocassette formats, so I went to the [ITA] board and asked them to change the name of the association to International Tape/Disc Assn., which they did, with only one dissenting voice. That man, in all of his wisdom, voted against it and said, 'Hey, what are we going to do? Every time a new format is invented, we're going to change our name? Well, this man was a hell of a lot more forward-reaching than we were.'"

With floppy discs, computer tape and magneto-optical discs in the product mix of many ITA members, the Association is once again re-examining its name, now under the leadership of executive VP Van Horn. He says, "We have a 25-year investment in the name ITA. What we are exploring—and hopefully announcing in March—is a recommendation to our board that we have a short descriptor that would go along with ITA. I think you will still see ITA in the globe, which has been used since 1970.

Continued on page 76

Analog lives, but increasingly the name of the game for manufacturers is adapting to the digital shift. **by STEVE TRAIMAN**

The professional tape market is adapting nicely to the gradual shift from analog to digital mastering and replication for both audio and video products. The industry is moving into optical media at the same time, with a varied sense of urgency. A look at major manufacturing sources here and abroad provides an insight into corporate philosophy and a very healthy marketplace. Cost pressures are intensive, however, due to significant raw materials increases (see separate story, this section).

The Recording Industry Assn. of America (RIAA) reported record sales net of returns for the first six months in all formats, a trend which was expected to continue when year-end figures are confirmed very soon. While CDs took the lion's share of the market, analog audiocassettes are still a significant factor, and even 12-inch vinyl made a modest comeback. An estimated 600 million prerecorded videocassettes were shipped to the consumer market in 1994—another record output—exclusive of growing corporate and educational sales.

At Ampex Recording Media Corp., Phil Ritti, VP, pro audio and video, reports "good health in the pro-audio business, with analog 499 Grand Master Gold continuing to grow for high-end multi-track applications and mixdowns." He acknowledges a gradual transition toward digital, but points out that "there's still a very strong artistic preference for the 'sound' of analog tape, with smaller digital modular devices for special projects and more incremental recording in digital where we've seen double-digit increases in volume."

A "PACK-OUT" WITH ALESIS

In digital, he notes growth in the Ampex high-end open-reel 497 series and digital U-Matics. DAT (Digital Audio Tape) is expanding for a variety of applications, available in 15, 30, 45, 60, 90 and 120-minute lengths in several different packaging configurations. "An exciting newcomer is our digital 499 SVHS-based 14-inch format for the Alesis system, a very successful product for the pro-audio



Going for Gold: Ampex 499 analog tape
Continued on page 82



Charles Van Horn, executive VP, ITA



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Confronting The Cost Demon

With production capacity already "maxed out," manufacturers now struggle to hold the line against "obscene price increases" for materials

by STEVE TRAIMAN

While the pro audio and video industry had its biggest year ever in volume sales in 1994, profitability was a disaster for every manufacturer. The culprit was simply an escalation of costs in raw materials for every element of the audio and video tape, shell and packaging. BASF had its first price hike in 60 years, 3M its first in 14 years, and every other major player has—or soon will—pass along some of these costs to studios and duplicators—and eventually the consumer.

As Don Rushin, 3M marketing and international director, pro tape, points out, "In 1994, PVC resins were up 28%, cobalt for coatings up 67%, aluminum for audio- and videocassette flanges and hubs up 21%, polyester backing up 7%, and a combination of paperboard and plastic resins for all packaging up 19%."

According to plastics-industry sources, in the last two years, PVC resins have gone up for a metric ton (2,200 pounds) from \$460 in February 1993 to \$500 in February '94 and another 59% to \$840 by year-end. High-density polyethylene for shrink-wrap and other uses, which sold for 32-to-34 cents a pound in January

quality control.

"For our new technical products in the digital domain, we've put in a \$20 million state-of-the-art coating line for new metal-particle products like Betacam SP. We're investing both dollars and engineering 'brain' to make new products very efficiently." Admitting they had reached the point of inability to absorb all significant raw materials' cost increases, Ritti confirmed the first Ampex price increase in seven years for pro-audio products this January, from 3% to 5% for most analog and digital lines.

PAPERBOARD AND PALLETS

"Our polyester supplier alerted BASF to 'obscene' price increases for '36 on top of significant cost hikes last year," recalls Terry O'Kelly, BASF director of sales for pro products. "We produce our own chrome for coatings but have seen everything else go up, from seven increases in paperboard for packaging and inserts last year to the cost of wooden pallets!" Observing that BASF will celebrate the 60th anniversary of its discovery of magnetic recording media this year, O'Kelly says, "Prices have



From left: 3M's Don Rushin; Ampex's Phil Ritti; BASF's Terry O'Kelly; Sony's Joe Tibensky; TDK's Doug Booth

'94, was up to 48-to-51 cents as of mid-December, with a further increase expected this first quarter.

Rushin notes a greater demand and some controlled capacity, with a long lead time necessary for new plant construction. "We've learned to improve productivity in the manufacturing process as we've been in multimedia for a long time," he notes. "For example, we're running coaters at faster speeds and eliminating waste while improving automation. In this highly competitive pro market, we've absorbed all these materials' increases until now. But for the first time in 14 years, we had to bite the bullet last November with a 2 1/2-to-4% price increase for pro tape, depending on the format. At this point, we hope to hold the line for the foreseeable future." In the U.S., 3M has major recording-media manufacturing facilities in Hutchinson, Minn., Menomonee, Wis., and Irvine, Calif.

INCREASED SPEED AND YIELDS

At Ampex, Phil Ritti, VP, pro audio and video, confirms that all raw-material costs are way up for virtually every element involved in their audio-, video- and instrumentation tapes manufactured in Opelika, Ala. "The job of any manufacturer is to increase productivity," Ritti observes, "but with a mature product like tape, there's only so much you can do in cost cutting. We've increased our coating-line speeds gradually and have had our biggest success with increased yields through improved

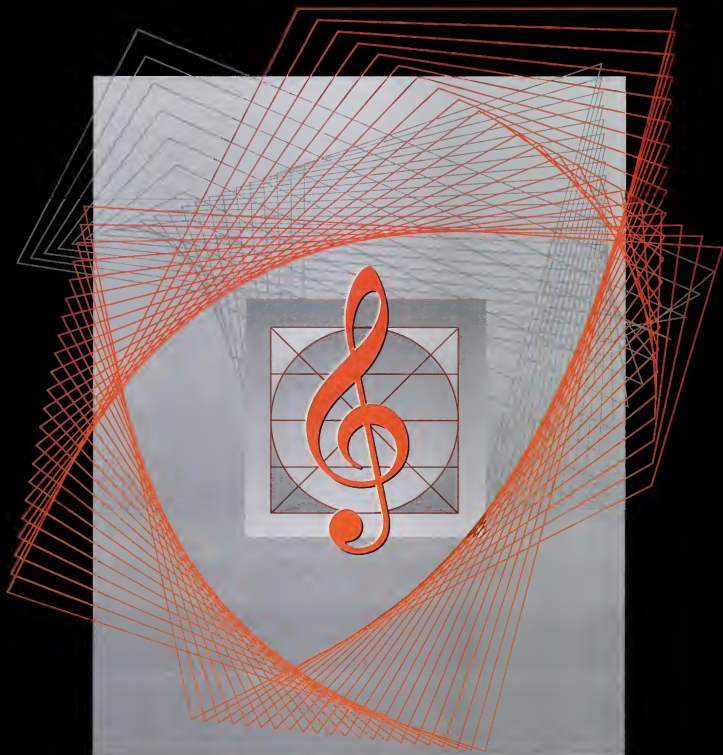
only gone down for the consumer, and have remained pretty stable for the studios and duplicators, but it's time they go up for everyone.

"Costs are overwhelming production efficiency, and we can't absorb them any more as we're all living on very thin margins. At our magnetic-media plants in Munich and Willstätt, Germany, we're continuing to refine our processes to run at the fastest speed in the industry, seven days a week." BASF has never had a price increase in six decades of manufacturing, he says, but at press time a letter was being worked out to alert customers "for a price increase likely to be over 5% on the average."

EXCHANGE-RATE DETERIORATION

Sony has major record-media plants in Carrollton, Ga., Pittman, N.J., and Portland, Ore., and a significant investment in the DADC (Digital Audio Disc Corp.) operation in Terre Haute, Ind. "We've seen all our raw materials' costs go up the last few years," confirms Joe Tibensky, marketing director, recording media. "In addition, we've seen the U.S. dollar/Japanese yen exchange rate deteriorate over the same period. We had our last price increase in July '93 for both audio and video metal products, and a 3% increase on some products like U-Matic last June. For the industry's sake, we'd like to believe that these vital price increases will hold up."

Continued on page 90



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PRO
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ITA AT 25

Continued from page 22

although it has a more modern look to it today (see logo). But you may find around that globe, for instance, a descriptor that calls us "the international recording-media association..."

"It's really recording media that we're all about," adds Van Horn. "We do not want to get in the trap of adding magnetic or optical to the name."

only to have to deal with this again 10 years from now."

By then, the ITA will be in the "undefinable, outer reaches of everything that's now being described as cyberspace," according to Brief. He says, "That's a niche that we ought to fill. One of our great strengths has been the diversity of our membership, and I think we ought to keep on going. As we expand into satellite broadcasting, that's where we ought to go. As we expand into multimedia, that's where we ought to be. As a matter of fact, we ought to be there waiting to welcome those who come in."



Henry Brief, ITA general consultant

STATISTICAL SURVEYS

If it pursues its current course, the ITA will inevitably continue to find itself at the center of the recorded-media industry. The Association participates in a constant give-and-take with its members, obtaining confidential information from them and turning it into statistical surveys covering at least seven market sectors, including blank audiotape and videotape, floppy discs, computer tape, magnetic-optical discs and compact discs in all categories—audio, CD-ROM, etc.

These statistical programs are "something that a trade association can provide which the member companies themselves

Finley had no idea his little association—which he and his wife, Betty, started on the living-room table—would mushroom into the 450-member body it is today.

could not," says Van Horn.

The ITA also holds an annual meeting in March covering general developments in recording media. For instance, this year's meeting will provide a forum for debate on the new digital video-disc format. At that panel, representatives from the "Toho-TTime Warner consortium—and possibly the Sony-Phillips camp—will discuss DVD with members of the mastering and manufacturing community, according to Van Horn.

A MEETING FOR MOMS

In addition, the ITA offers technical programs for members interested in obtaining specific information about techniques, processes and developments in their particular areas. The centerpiece of these technical programs is the Magnetic and the Media Symposium, aka MOMS, which has been held annually for the past seven years.

The only ITA event for which technical papers are submitted

Continued on page 28

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ITA At 25

(Continued from page 76)

ahead of time, MOMS started as a 50/50 split between magnetic and optical developments. Now, says Van Horn, the mix has shifted in favor of optical media, which is seen as growing more rapidly than magnetic.

ITA's other events include Replitech, a duplication-and-replication trade show it co-



ITA founder Larry Finley

sponsors with Knowledge Industries Publications Inc. Now in its fourth year, Replitech has been so successful that it has outgrown its current site, the Santa Clara Convention Center in Santa Clara, Calif. Starting in June 1996, Replitech—which last year was attended by approximately 3,500 people—will move to a larger facility, possibly the nearby San Jose Convention Center.

REPLITECH ASIA

Replitech has also expanded internationally. Last year, a European show was added in Munich in April. Attended by nearly 1,600 people, the European Replitech this year moves to Vienna, where approximately 2,500 attendees are expected.

This year, for the first time, Replitech will also be held in Asia. Scheduled for Oct. 24 to 26 in Singapore, Replitech Asia reflects not only the increasingly global orientation of the recorded-media industry, but also the emergence of Southeast Asia as a

The Association participates in a constant give-and-take with its members, obtaining confidential information from them and turning it into statistical surveys covering at least seven market sectors, including blank audiotape and videotape, floppy discs, computer tape, magstripe-optical discs and compact discs in all categories.

vibrant market for tapes and discs.

"You need to have an Asian presence," says Van Horn. "There is an emerging market there that's a strong market, and we think there's a great need for a trade show there to reach replicators and duplicators in the Pacific Rim."

NOVEMBER UPDATE SEMINARS

Another ITA event series is its Update Seminar, held every November for one day. "We ask a spokesman from each segment of the industry—whether it be blank tape, video duplication, audio duplication, CD replication, etc.—to give us a state of the industry report," says Van Horn of the Update Seminar. "Not a report on how their particular company did, but a report on how the industry did during that year. How that compared to the previous year, and what the forecasts are for the year to come. So that one-day seminar can give you a benchmark of the entire industry."

Continued on page 82



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Associative ANECDOTES

Asked to recall anecdotes from their association with ITA, founder Larry Finley, departing executive VP Henry Brief and newly appointed executive VP Charles Van Horn told Billboard the following...

Larry Finley

"At our first seminar, in Washington, D.C., the guest speaker was Art Buchwald. The place had a capacity for 300 attendees. How many people did we have? Thirty-six. That was in 1970.

"Then, the second one was in Tucson, and we had the only hotel in town, which was really not a hotel but more like a big motel. They had one meeting room around the pool, so we had to have the sessions in the meeting room, then have a half-hour break so they could reset the room for lunch, and then reset it after lunch back to the session. About 150 people showed up at that one, and it poured like hell!"

Henry Brief

"I keep telling the story that at the first ITA seminar I attended after joining ITA—this was in San Diego in March of 1980—somebody whose name I can't even remember, who I think at that time was with Magnavox, was one of the speakers, and he talked about what a crazy business the home-video business was. How hard it was to make a sale. How little you made on a sale even after you made the sale. How your own company was physically cutting the legs out from under you by introducing stuff that obsoleted what you were on the street trying to sell.

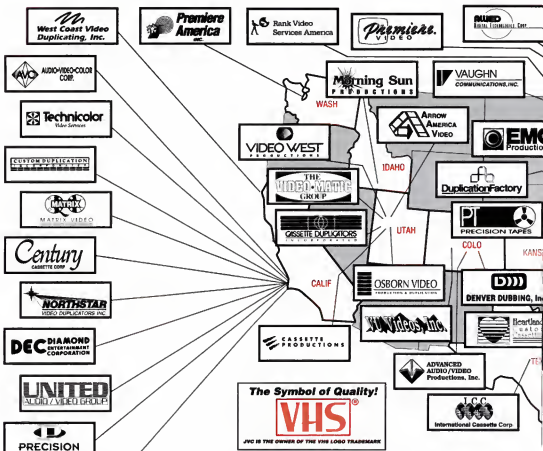
"And then he paused and said, 'On the other hand, being in this business, you get to meet a lot of interesting, fascinating, at times brilliant, people. You get to go to a lot of exotic places, like ITA seminars, for example. On balance, I'd have to admit it sure as hell beats owning a Taco Bell stand.'"

Charles Van Horn

"I have enjoyed working tremendously with Henry Brief for the last 11 1/2 years, and I made a comment at the meeting last March when the announcement was made to the group that Henry would be retiring. I simply said that, as a testimonial of how much I've enjoyed working with Henry, everyone must agree that it has worked very well because I keep hearing his jokes over and over and over again. Many people only get to hear them once. But 11 1/2 years of Henry's jokes is a real test of one's endurance." ■

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PRO TAPE



The Shape Of Tape

Continued from page 73

market," says Ritti. "It has set up a new 'project studio' market for work that formerly was only done in a professional studio." A special "pack-out" promotion includes an Ampex 489 tape with every Alesis machine, and there are similar arrangements with Otari and Studer for Ampex open-reel analog and digital tapes.

On the optical side, Ampex has plans later this year to introduce a CD-R (CD-Recordable) product for CD mastering as well as track and album "proofs," which more studios are finding very effective for their clients. While not an optical manufacturer at this time, "we've had strategic alliances with optical-format OEM suppliers for some time," Ritti observes, "and our position on future manufacturing will be a simple business decision based on demand."

DIGITAL WOODSTOCK

For 3M, Jim Hoskins, market development manager, pro audio, notes that the company maintains a key share of the pro mastering market with 1/2, 1

and 2-inch widths of all analog 596, 966 and 908 series tapes. On the digital side, 3M's new 275LE format was used on location at Woodstock '94, where analog would have been the choice for such a project a few years ago. Other new digital "hits" for 3M include AHD (Audio High Speed) cassettes for the Tascam DA88 machines, and ASD (Audio SVHS) cassettes for the Alesis and Fostex digital audio multitrack recorders.

"Analog to digital is happening in the marketplace," Hoskins observes, "particularly in a shift from open-reel to DAT, where our orders are up for tracking sessions, mixdowns, back-ups and commercials." On the optical side, 3M's new plant in Menomonee, Wis., went on-line in September 1993 and is now running at close to full capacity for CD-ROM and CD-R, with the latter now offered in 63- and 74-minute versions. In Fremont, Calif., 3M has a major facility for magneto-optical high-density Data Discs. The company is looking more closely at MDs (MiniDiscs) as professional use in radio stations and studios widens, but is still evaluating the DCC (Digital Compact Cassette) market, says Hoskins.

ARCHIVAL ENDORSEMENTS

At BASF Magnetic Corp., Terry O'Kelly, director of sales and marketing, pro products, reports strong growth in both analog and digital products last year. For analog,



3M's AHD 113 digital-audio mastering cassette

ITA AT 25

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ORIGINS OF THE ITA

The ITA was formed in 1970, when Larry Finley, having recently retired from a long and productive career in the record industry, heard from a top-ranking executive at Motorola that the Office of Consumer Affairs was receiving complaints from people regarding the new Philips audiocassette format.

Finley recalls, "I started opening up the letters, and what were they? We bought a 60-minute cassette and it only runs 30 minutes." We bought a 30-minute cassette and it only runs 15 minutes." There was no label that said, '15 minutes on each side' or '30 minutes on each side.'"

Since the government threatened to regulate the cassette industry if it did not regulate itself, Finley reasoned that manufacturers would be best served by an association that proposed labeling standards for the fledgling configuration.

Finley had no idea his little association—which he and his wife, Betty, started on the living-room table—would mushroom into the 450-member body it is today.

In fact, even later in the ITA's history, when it took on video,

Continued on page 81

the 911 series of 1/4- through 2-inch tapes expanded for both studio and archival uses, and the SM-900 maximum high-output tape "has received a lot of endorsements since its introduction last spring," he notes. In the digital domain, BASF last spring introduced its DM 931 mastering format, which O'Kelly terms "disappointing so far, as those studios using competitive tapes have found them satisfactory, and it's tough to get them to change. Unlike analog formats, where you have 'Good, better, best,' in digital all are very good." We have seen double-digit growth for our DAT line, now offered in 15-, 60-, 90- and 120-minute lengths."

On the optical side, CD-R is rapidly growing, with a lot more interest from both studios and duplicators as client "proofs." Magneto-Optical Discs for data storage also are in demand, with both formats sourced from European suppliers. BASF invested in laserdiscs a while back and, should CD-R improve as a consumer medium in the future, BASF might get involved in manufacturing. Meanwhile, the company had one of its best years for both audio- and video-analog products, despite "boom and gloom" forecasts several years ago that linear analog-tape formats would

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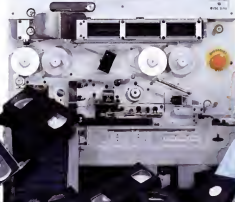
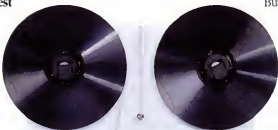
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OTARI



It's Unreal: High-Speed Vid Duping Thrives In Niches

by DEBBIE GALANTE BLOCK

Sure, the mega-hit videos like "Snow White And The Seven Dwarfs" and "Jurassic Park" get all the attention. But, much of the growth in video lies in "how-to" and industrial/corporate programming. Although real-time duplication is still Hollywood's choice for duplicating theatrical releases, industrial programming, cartoons and even some low-budget films are more and more often being done in high speed. And most EP work is also being done in high speed, according to equipment manufacturers and video duplicators. No two duplicators who offer high-speed services



Hightree Media's VT-225 high-speed in-cassette VHS duplicator

have exactly the same reasoning for purchasing their specific equipment. However, all of them told Billboard that quality and consistency are key benefits to high-speed manufacturing. Most also said that for large orders, high speed is a necessity.

In the past few years, high-speed duplication has begun to receive respect for its quality. That respect was probably deserved long before, according to equipment manufacturers. But, unlike in the audio-duplication field, where high-speed is generally done in the same general way on all systems, for video, four systems are available and all offer dif-

ITA At 25

(Continued from page 82)

Finley was not sure he was making the right move. "But we actually gossiped video into the industry with our first seminar, when we pitted Beta against VHS," he recalls.

The next milestone in the history of ITA came when Finley,

Starting in June 1996, ITA's Replitech convention—which last year was attended by approximately 3,500 people—will move to a larger facility, possibly the nearby San Jose Convention Center.

after 10 years of growing the Association, felt it was time for him to turn it over. The problem was, he couldn't find anyone whom he felt was qualified to take over. Enter Henry Brief.

Brief had served for 19 years at the Recording Industry Assn. Of America prior to joining ITA in 1980. It was during a June

Continued on page 86

ferent processes. Here's a rundown of which high-speed duplication systems are available.

The Sprinter from Sony Electronics Inc., Montvale, N.J., has the most market penetration currently. It utilizes a magnetic printing process. In the last two years, Sprinter unit sales were up 70% and now have a current 'population' of more than 240 units, according to Michael McCausland, director of duplication products for Sony Electronics Inc., Montvale, N.J. "Sony attributes this growth to acceptance by major studios for home-video distribution," says McCausland.

Otari Corp.'s TMD is also experiencing a surge in growth, according to Robert LaViolette, sales manager of industrial products, at the Foster City, Calif., firm. Much of that growth can be attributed to improved, faster cycle times; the new TMD-700 MKIII offers a duplication speed of 7 meters per second. Or, customers can purchase a Speed Upgrade Package, which upgrades older TMD models to the same faster cycle times. "Rather than making our older machines obsolete, we are con-

Continued on page 88

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Best Wishes to Henry Brief upon his retirement as Executive Vice President of the ITA.

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ITA At 25

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1979 RIAA board meeting that the seeds of Brief's involvement with ITA were sown. "People started talking about this new phenomenon called home video and what did that imply for them as record manufacturers," recalls Brief. "And there was a guy named Larry Finley who had started up ITA, and they were already involved in video. And so I went to visit Larry, and he answered all our questions."

Later, Finley asked Brief to return the favor by recommending a candidate to take over ITA. "I remember going back to the office and calling Larry, saying, 'Hey, if everything else could be worked out, would you be interested in someone like me?'" says Brief. "And he said, 'You S.O.B., I dropped the bait hoping you'd bite on it. What the hell took you so long!'"

Ironically, Finley had solicited Brief's advice before starting ITA. Brief recalls, "I remember his coming up to see me one day and asking me what did I think of somebody forming a tape association. And my comment at the time was, 'We need another association like we need another head.'"

The two worked together for a few years before Finley defini-

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The Shape Of Tape

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be eclipsed by digital and optical replacements by 1994.

DAT EXPANDING

For Sony Electronics Energy Products Group, Joe Tibensky, marketing director, recording media, emphasizes the company sees analog tape as flat or slightly declining, with digital formats surpassing analog by the end of 1986. Sony is only manufacturing digital products, with DAT demand continuing to expand, as well



as the Dash 1/4 and 1/2-inch open-reel formats. "Our video-duplication business continues to grow in volume but is shrinking in dollars due to the competitive market," Tibensky observes. All four varieties of the BetaCam format dominate the video-production business, he claims. Sony's KN formulation for the high-speed Sprinters also does well in real-time applications for SP (standard play) duplication, as well as the growing EP (extended play) budget-video market. All video panes are manufactured in Dothan, Ala., with most pro audio formats imported from Japan.

On the optical side, Sony sees CD-R growing nicely, and MD for professional applications, and the M8000 pro mastering system. Magneto-Optical Disc demand is expanding rapidly, as storage capacity increases and manufacturing costs come down. "Media and format must match applications, with the added value of optical replacing tape at this point," Tibensky maintains. "We're well-positioned to take advantage of this shift during the rest of the decade."

TDK GOES DIGITAL

At TDK Electronics, Doug Booth, national industrial sales manager, reports a generally good year for both audio and video panes. "Volume set records, but profitability was in the toilet," he candidly admits. "Today, this business has buyers who never had to deal with anything except lower prices, and now everyone is facing reality." While all TDK panes for both audio and video are currently analog, the company is preparing to go to digital D-3 or D-5 formats down the line, with heavy testing under way at the mastering level. "In the U.S., our MFD floppy-disk

Continued on page 88

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ITA At 25

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lively turned over the reins to Brief. Now, the mantle is being passed again, as Brief retires and Van Horn—who joined ITA in 1983 in an operations capacity and soon rose to executive director—succeeds him as executive VP.

However, in the tradition of Finley—who remains involved in ITA as treasurer, board member, consultant and spiritual guide—Brief has no plans of breaking his ties to the organization.

"I've been appointed to the high and mighty and lofty and revered position of general consultant," he beams.

As the ITA closes an important chapter in its life and opens a new one, Finley, Brief and Van Horn remain as committed as ever to serving the needs of the recording-media industry, regardless of format. ■

The Shape Of Tape

Continued from page 16

plant in Irvine, Calif., does everything but coating," Booth explains, "and our videocassette plant in Atlanta also goes up to the coating process."

On the optical side, "TDK in Japan is the largest CD-R manufacturer in the world," says Booth. "CD-R took off in the last 12 months, and we've seen triple-digit increases the past year. We're basically R&D oriented and get a lot of outside clients using our facilities." For CD Video, he observes it's not an overnight transition, but TDK has a heavy investment in all digital optical formats. He also notes substantial MD manufacturing in Japan, where the consumer market has really taken off.

"In the U.S., 'mid-America' doesn't want a \$600 MD player you can't take to the beach, or a \$20 MD," maintains Booth. "Hardware has to come down to an under-\$100 playback unit with \$5 MDs before you see a consumer market here." ■



Multiple configurations from Sony



TDK offers a variety of CD-R media.

High-Speed

Continued from page 15

tinuing to work with customers in adding value to what they already own," LaViolette explains.

The first VT-225 high speed in-cassette VHS Duplicator has been shipped to Resolution, a duplicator in Burlington, Vt., from Hightree Media, El Segundo, Calif. This system, based on the same technology as the TMD, offers a contact-print method using a 1/2-inch VHS mirror tape to print copies onto conventional blank-chrome cassettes, according to Tom Burrows, High Tree VP of marketing. "VT-225 is compact and energy-efficient. It can be used in the same environment appropriate for real-time VCRs, and it costs less than other systems. Hightree's technology

Continued on page 90



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PRO
TAPE



High-Speed

Continued from page 88

promises to cut setup, operating, maintenance and materials costs," he adds.

And lastly, the advanced double-speed AG-6842 H system from Panasonic, Secaucus, N.J., is considered by some to be in the realm of real-time duplication, but it offers double production and is said to maintain 1X quality. According to Richard Nuffer,

product- and marketing-manager for Panasonic Duplication, the system "has received acceptance from many of the Hollywood studios for theatrical releases."

WHAT IT ALL MEANS

What does all this technology mean? As has often been reported in the past, video duplication is not a high-profit business. The profits are obtained because of the sheer volume of cassettes produced. So, to keep business profitable, duplicators need to offer the best production efficiency for the least money without sacrificing quality. William Shubart, president of Resolution, could not talk about the Hightree system at presstime, but Resolution does have three TMDs at all. "All large orders or short programming is done in high speed. It is not as productive to do longer programs in high speed," says Shubart. "However, when our real-time facilities get stretched, we have found innovative ways of using our TMDs. Our most demanding customers have never complained about high-speed quality, and none of them has ever specified what kind of duplication they prefer. They leave that choice to us."

Lloyd Dorfman of Vaughn Duplication Services, New York, N.Y., says, "High-speed duplication with a TMD system gives

out 75% of quality-control time, because you know every cassette from one pancake will be the same. All orders of 2500 pieces and above are duplicated in high speed. As for our EP work, all of it is done on the TMD because the quality is better than it is in real time. Eighty percent of clients do not specify real-time or high speed. High-speed quality is that good."

Although theatrical releases from Technicolor Video Services, Camarillo, Calif. are done in real-time, the company does much of its other EP programming and much of its EP work in high speed on the Sprinter. Jim Pagliaro, VP of sales and marketing, feels that "There is no longer a disparity between high-speed and real-time quality. We decide which method of duplication we will use by weighing several factors: manufacturing time, turnaround time, and how we can best meet customer requirements. Typically, longer programs are done in real-time."

HIGH-SPEED FEATURES

A lot of theatrical releases are done in real-time at Rank Video Services, Deerfield, Ill., as well. However, Rank has created Master Sharp duplication labels which are feature films duplicated in the EP mode on TMD's high speed machine. These films sell for less than \$10 apiece. "The line is doing well, and we also do a respectable amount of other work in the EP mode on the TMD," comments president David Cuyler. "A huge amount of our capacity is also being duplicated on the Panasonic 2x system. I feel it is the best combination of quality and efficiency offered in the video-duplication market. There is any quality difference between the products produced on the Panasonic system versus the real-time systems, it is very marginal. In fact, I can't see it."

Allied Digital Technologies (the new company that resulted from the merger of Allied Film & Video and HMG Digital Technologies) of Detroit, Mich., is a Sprinter customer. According to Brian Wilson, executive VP of sales and marketing, "A significant percentage of the work we did in 1994 was in EP on the Sprinter. Requests for high-speed continue to be more frequent with customers who produce cartoons, animated features, promotion work and any other area where cost is a factor. Turning in high-speed can offer a significant cost savings in tape. Also, because each real-time deck is a mini-manufacturing center, quality control is more difficult. With the Sprinter, product is generally more consistent. I think high-speed duplication will continue to figure more prominently into duplicators' expansion plans."

Pete Stock, president of Video Duplication Services, Columbus, Ohio, believes so much in the high-speed process that the company's new plant, currently under construction, has room for 12 TMDs. Right now, he already owns four systems and has another one on order. "Some of our EP customers ask us for TMD duplication specifically," explains Stock. "EP duplicated on a good TMD tape will give better quality than SP on a cheap tape."

Where does high-speed duplication go from here? "The newest area of growth for VHS duplication happens to be in the LP mode," says Sony's McCausland. "This format is being utilized by studios to increase distribution of sell-through product. Until now, EP duplication was the format chosen for the \$9.95 price-point product. Now studios can market better value and quality to their consumer by providing the increased track-width of LP, while still passing along a reduction in tape costs."

Until last spring, this format was only available on consumer-level VTRs, with the inherent quality problems associated with non-professional recorders. Sony has developed an LP Mirror Mother VTR that allows these programs to be Sprinted at high speed, with consistent quality and Sprinter economies. ■

Cost Dilemma

Continued from page 73

STYRENE AND OXIDE HIKES

At TDK, Doug Booth, national industrial sales manager, observes that "When the industry had competition, it was for the cheapest pricing on both audio- and videotape products, and nobody built new plants. Now prices on all raw materials are going out of sight. There's record demand for all audio and video formats, and we've all maxed out with capacity. We've seen multiple hikes on styrene, base film and oxides that in the past we could absorb. And we've got an increasing gap between the U.S. dollar and both the Japanese yen and Korean won. Cardboard and styrofoam for packaging are also way up, and there aren't too many places left to save a dollar without compromising quality."

Booth feels the TDK consumer division is likely to have to increase prices across the board very soon, as will the provision for what is now an all-analog product line. Everything but the final coating process is done at U.S. plants in Irvine, Calif., and Atlanta, and TDK is preparing to go to digital formats, with heavy testing under way at the mastering level. In Japan, TDK is doing substantial MD (MiniDisc) manufacturing for what has become a major consumer product. As the world's largest manufacturer of CD-R, TDK recently doubled capacity at its plant near Mikinagawa, and also operates major audio/video manufacturing facilities near Chikama-gawa. ■

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MARCH
March 6, "Multimedia And The Music Marketplace Practices For 1995," panel presented by the B'nai B'rith Music And Performing Arts Unit, Sutton Place Square, New York, Broad. Stron, 310-860-5520.

March 7, "100 Songwriter Showcase," presented by the Songwriters' Hall Of Fame and The National Academy Of Popular Music, Trumps, New York, Bob Leone, 212-319-1444.

March 8, "On The Road Again: Agents And Producers," panel sponsored by International Managers Forum, BMA office, New York, Barry Bang, 212-313-8787.

March 8-12, "IA 20th Anniversary Spring Seminar on 'The Converting World Of Entertainment, Information, and Delivery Systems,'" Westin Mission Hills Resort, Rancho Mirage, Calif., 212-543-9020.

GOOD WORKS

NAME VALUE: R.E.M. vocalist Michael Stipe has added his name to the Hard Rock Cafe Signature Series T-shirts, the proceeds of which go to charity. In the case of the Stipe-T, proceeds from the sale will be donated to Artists For A New South Africa (ANSA), founded in 1980 by artists and entertainers committed to a democratic South Africa. So far, the Signature Series (11 now exist) has raised more than \$2 million for charities. Call JIH Siegel or Alyssa Lawson, 212-388-7728.

TOUR & FOOD SUPPORT: Tom Petty & The Heartbreakers, embarking on their first concert tour in more than four years (Feb. 26-May 23), are joining USA Harvest, the all-volunteer food-distribution organization. Concertgoers will be asked to bring cans of food that will be collected at the venues and distributed to local missions and shelters. Since its inception eight years ago, USA Harvest has collected 467 million pounds of food. Call Julie Nathanson at 319-659-6600.

FOR THE RECORD

In the March 4 article "Atlantic Offspring Fine-Tune Success," the Planet-Clauded, not Planet, should have been included among the acts signed to Atlantic Records by Jason Flom.

In the March 4 issue, an article on Melvin Van Peebles gave the wrong release date for his album "Brer Soul." The album was released Sept. 26, 1982.

Contrary to a story about P.J. Harvey in the Feb. 18 issue, the photography on Harvey's "To Bring You My Love" album was shot by Valerie Phillips from a film by Maria Mochnacz. The back-cover photo was shot by Kate Garner.

CALENDAR

March 3, "Entertainment Law For The General Practitioner," seminar presented by the New York State Bar Assn. Park Central Hotel, New York. 800-582-2452.

March 13, "Soul Train Music Awards," Shrine Auditorium, Los Angeles. 310-858-8232.

March 13, "Classical Music Recordings In The '90s: Are They The Best Ever? Not Yet," seminar presented by the New York chapter of NARAS/Arts Home Educational Program, AMC Theatre, New York. Jan. Mar. 21, 225-5440.

March 14-16, "New Media Expo," featuring the Second Annual Interactive Media and Marketing Awards, Los Angeles Convention Center, Los Angeles. 617-449-6400.

March 15, "Financial Planning—Projecting/Protecting Your Future: The Basics," presented by Los Angeles Women In Music, Ma Maison Hotel, Los Angeles. 212-543-5440.

March 20-26, Canadian Music Week '95, various locations, Toronto. 416-695-9236.

March 21-25, Winter Music Conference, Fourtenth Avenue Hilton, Miami. 305-563-4444.

March 22, "American Jewish Committee 1995 Music-Video Division Human Relations Award Dinner," honoring Alliance Entertainment Corp. co-president/CEO Jerry Bruckheimer, New York. Larry Mynn, 212-751-4000-4338.

March 26, 12th Annual Event Marketing Conference—"Sponsorship Value: Getting, Measuring, And Increasing Yours," presented by International Events Group, Chicago Hilton and Towers, Chicago. 312-944-1177.

March 26, Seventh Annual Tamara Reggae Awards, the Town Hall, New York. Clinton Lindan, 718-515-1665.

March 28, "Records, Technology, And Consumers," panel sponsored by the Los Angeles Music Network, the Derby, Los Angeles. 818-765-8096.

March 31-April 2, Klassik Kommt, Congress Center, Hamburg. 011-44-49-202-278-3112.

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LIFELINES

Girl, Maria Victoria, to Berch and Gabriela Ruperian, Jan. 23 in Montevideo, Uruguay. He is the owner of CX50 Radio Independencia and 94.7 Concerto FM in Montevideo; he is also a radio air personality and host of several music television programs.

Boy, Kenneth Jesse, to CeCe and Bonnie Rogers, Feb. 2 in New York. He is a recording artist on Strictly Rhythm Records.

3M HELPS SONY, PHILIPS UP VIDE-DISC ANTE

(Continued from page 2)

and technological development under VP Kenichi Mori. Among his responsibilities is coordinating activities with Time Warner and a consortium of seven other hardware manufacturers. Sony and Philips' emphasis on the double-layer disc has ended any talk that the partners would join forces to build a single system. At the National Assn. of Record Merchandisers convention in San Diego, where both DVD discs will be being demonstrated, Sony VP Bob Sherwood told Billboard, "We have no plans to open a dialog."

One reason Sony believes its DVD will succeed is the ease of disc manufacturing, only 10%-20% more than an audio CD, he said. Sherwood estimates production costs at \$1 per double-layer disc, excluding packaging. "3M developed this faster than we thought they would," Sherwood said. "It's something we now know is not a proposal, but a fact."

Sony, Philips, and 3M argue the two-sided disc has to be more costly. But evaluations are difficult, Rosenberg acknowledges, until "we understand better" the manufacturing capability of Time Warner's Cleopatra, P.s. disc plant. Rosenberg says he has been invited for a tour, but won't release. 3M disputes criticism of its own photo-polymersation process, noting "3" has been used to replicate laserdiscs since 1981 with yields of more than 90%.

After NABM, both camps took their delegations to Los Angeles for further meetings with the studios during Grammy week. Sony and Philips,

lacking movie commitments except from Sony-owned Columbia and TriStar, have some work ahead of them. The day after Sony announced its double-layer emphasis (Billboard, March 4), MGM/UA Home Entertainment president Richard Cohen responded that the studio would continue to endorse the Toshiba-Time Warner format.

"Sony has yet to share with us the new technological developments announced yesterday," Cohen stated. "In the meantime, our position with respect to DVD remains unchanged, in that we seek the highest-quality product at an affordable consumer price."

Cohen chaired the Hollywood committee that presented both camps with a DVD wish list, such as the ability to play full-length movies and copy protection. It was also thought to be protection against a format war.

If Toshiba-Time Warner and Sony-Philips proceed, "that is disappointing," says an MGM/UA source. "But as long as they've met our requirements, we don't care the job." A home-video executive, familiar with the technology, agrees, "I don't think format incompatibility was addressed by the committee at all," he says. "In that sense, the committee was a much exaggerated force."

Except for the studios owned by either camp, observers say the likelihood is that the majors will license movies to both formats. As Cohen said, "MGM remains open and is willing to consider any new developments."

Meeting Radio Djs A World Away

U.S./Former U.S.S.R. Exchange Opens Dialog

■ BY BRETT ATWOOD

LOS ANGELES—Radio broadcasters from the U.S. and the Commonwealth of Independent States of the former Soviet Union are embarking on an exchange program to discuss business strategies, and technologies.

The "sister radio stations" project, which began in November, is sending select staffers from eight radio stations in both regions to observe and learn from each other. The unique exchange program was organized by the Atlanta-based F r i e n d s i p Force, which was founded by former president Jimmy Carter and his wife, Rosalynn Carter. The travel and accommodations for nine U.S. and 12 C.I.S. broadcasters is being funded by the Eurasia Foundation.

U.S. broadcasters participating in the experimental program are WHIO Dayton, Ohio; WGST Atlanta; WUGA Athens, Ga.; and Minnesota Public Radio. Commercial and state-run C.I.S. stations taking part in the exchange include Radio Rerovsky in Nizhny Novgorod (formerly Gorky); Georgian State Radio Tbilisi in the Republic of Georgia; Bakal Wava Irkutsk in the Far East; and State Radio Belarus in Minsk.

"We're looking to build long-lasting relationships between these stations," says Friendship Force project director Harriet Kuhr. "On a technical level, we establish a learning place for American stations to help their sister stations in the former Soviet states. However, there is also an important personal element. The real goal is to begin an interaction that will continue even after funding is over."

The first phase of the project began in November, as nine U.S. radio staffers traveled overseas to visit their sister stations. The second phase began Feb. 12, when 11 C.I.S. citizens began their U.S. excursion, which lasts

through Thursday (9).

It was strange to see the contrast between old and new technologies under the same roof," says WHIO air personality Jackie Daye. "Radio Rerodovits still uses reel-to-reel equipment, but it manages to produce top-quality broadcasts. In the same building, the staff of French-owned Radio Europa Plus has advanced equipment that we have yet to see here. It was a strange mix."

A handful of upstart commercial radio stations are popping up in Russia as a result of the region's new-found democracy. Commercial radio is expected soon in the republics of Georgia and Belarus.

"The business side of radio broadcasting is still relatively new here," says Radio Rerodovits PD Lev Yalov. "We do the same thing in programming and ad sales, but our market isn't nearly as competitive. I may apply some U.S. commercial and marketing ideas back home."

With a population of approximately 3 million, Nizhny Novgorod has only nine FM stations.

"They have not divided up their population into the niche groups the way that we do," says WUGA station manager Gene Craven.

Daye says radio executives in the C.I.S. will soon face new challenges as private radio competition continues to emerge.

"There is not a lot of competition there right now, so it's difficult to explain the necessity of establishing a strong identity early on," says Daye. "We rely so heavily on research, but this is an entirely new concept to them."

Economic decline and impoverished conditions may hinder the advancement of commercial radio in the Republic of Georgia, according to Jan Banger, WGST special projects director, who visited Tbilisi-based Georgian State Radio in November.

"There was little electricity and no water or heat," she says. "Their lifestyles were better when it was the Soviet Union, but there is a spirit that things will get better. The people were very warm and optimistic about their country despite all of the diffi-

culties. There aren't a lot of people who buy commercial radio here, however, when the economy turns around, they will have the skills to be in a good position to compete."

Kuhr says that the Friendship Force hopes to continue the exchange program in the future, but that there are no immediate plans to do so.

Still, the program's participants aren't likely to forget the experience. "Jocks are jocks, no matter what corner of the world they are from," says Daye. "I was really surprised to learn that people bitten by the radio bug are the same everywhere. We all seem to have a genuine passion for what we do."

Opry Singer Brings Background To Radio

Carol Lee Cooper Is Colleague Of Many Of Her Guests

■ BY JIM BESSMAN

NEW YORK—Daughter of Grand Ole Opry legends Wilma Lee and the late Stony Cooper, Carol Lee Cooper is herself an Opry regular.

Cooper, 26, who is currently singing, headed the Carol Lee Singers, the Opry's backup vocal quartet, since 1972. But Cooper, who's also a veteran Nashville session singer, has added the role of

COOPER personality to her long list of credits.

The weekly "Nashville Nights With Carol Lee," her "pet project," has been running on WSM-AM since its inception in September 1983. The hour-long, taped interview show immediately follows Friday night's Opry broadcast, with guests including fellow Opry regulars like Grandpa Jones and Connie Smith, current country superstars like Garth Brooks and Reba McEntire, and other entertainment and sports notables like Conan O'Brien and Richard Petty.

"It's an interview show, but I'm coming from a different angle than most interviewers because I've also been on the 'entertainment' side of the microphone," says Cooper, who her first started harmonizing for her parents' act at the Ryman Auditorium (the old Opry House) age 14. "I've also had the opportunity to know some things to ask about my guests that others probably don't."

Because of her closeness to other country performers, Cooper also has the ability to land hard-to-get subjects like Dolly Parton, who appeared on the show a year ago. "Even at WSM, they asked how I got her," says Cooper. "They kind of forget how all us gals used to get stuck in that little tiny dressing room at the Ryman—which was re-



Martaire Bikinis... And Al. Al Scott, APD of KBBT/KUFO Portland, Ore.

ally the women's bathroom—which [had] just enough room for three or four people crammed in. You really get to know each other that way. And Dolly never forgets people in her life, no matter how far back you go in her career."

What Cooper doesn't already know from life, she extensively re-researches in books, bios, newspapers, and magazines.

"I'm interested in human interest, behind-the-scenes stories," she says, "not just hit records—which I'll do if the record company wants—but I want to find what the person's about: fun stories, on-the-road, or maybe even sad stories."

I'm interested in human interest, behind-the-scenes stories'

Cooper's first Christmas Eve show, for example, brought together six Opry women—her mother, Jan Howard, Jeannie Seely, Jeanne Pruett, Jean Shepard, and Connie Smith. "They all shared Christmas stories, and Jan told about her last Christmas together with her sons, one of whom later killed himself and another [who] died in Vietnam. So there were highs and lows, and people liked it much we re-aired it last Christmas."

"Nashville Nights With Carol Lee" is the brainchild of David McCormick, CEO of Nashville-based Ernest Tubb Record Shop. "He started using me as an interviewer for his Fan Fair booth four years ago, and I didn't even know I could do it," she says. McCormick bought the air time, and Cooper, who also announces WSM's "Ernest Tubb Midnight Jambores" on the radio from the Tubb chain's Opryland out-

let following the Saturday night Opry show, jumped at the chance to branch out further.

Usually focusing on a single artist, each program combines interviews with music, either from a current album or performed live in studio. A regular feature is the live commercial from Ed Gregory, who heads United Shows Of America, a fairground attraction boasting a huge midway and country shows featuring Opry artists. "We call him wherever he is, and he plugs [in] wherever he is," says Cooper, adding that Opry stars performing at the fairs also do live phone-in commercials.

The show also has featured acts like Buddy Ebsen and several NASCAR drivers. "Because of our sponsor, of course, the main thing is for us to sell records," Cooper says, "but [producer] Kevin [Anderson] went through the files and came back and said, 'Carol, you won't believe all the people in our industry who've done race-car songs.' From Marty Robbins on. So we go in all different directions."

Many directions inevitably lead back to Cooper's origins. "Fiddlers In The Sky came on, and we sang a western song together, then Ranger Doug told me that when he used to be a reporter for the Country Music Foundation, the first interview he went on was [with] my mother and dad. Darryl and Don Ellis, who were on my first show, said their mother was a performer whose influence was Kitty Wells and Wilma Lee Cooper. So you see, even a lot of lines, even between artists who weren't even born yet."

Last spring, Cooper did a two-part interview with her mother, which drew letters of praise from around the country (WSM reaches 38 states). Such reach and feedback has started to get Cooper to the unpolished level of Nashville publicists. "They're beginning to come to me now," says Cooper, who hopes such response attracts the interest of syndicators.



Country's Most Wanted. Backstage at Nashville's Grand Ole Opry, several celebrities stopped by to say hello to Carl P. Mayfield, the WSMX Nashville jock and host of SW Networks' new "Country's Most Wanted" show. Pictured, from left, are Vince Gill, Mayfield, SW producer Bruce Goldberg, Sweethearts of the Rodeo's Jannis Giff, and Joe Diffie.

Snyder, Forrest Build A Unique Bicoastal Radio/TV Team

■ BY CARRIE BORZILLO

LOS ANGELES—They may be 3,000 miles apart and have a 20-year age gap, but on their CBS Radio Networks show Tom Snyder and Elliott Forrest sound as intimate as Regis and Kathie Lee.

The uniqueness of "The Late Late Radio Show With Tom Snyder And Elliott Forrest," which bowed Jan. 9 and now boasts 32 affiliates, lies in the interesting pairing of the hosts and in the logistics of the show itself.

CBS has created a radio show surrounding the radio simulcast of Snyder's late night CBS-TV program, which begins at 12:37 a.m. The radio portion, which begins an hour earlier and ends an hour later, is hosted by New York-based Forrest, who is known for his stints at WQXR and WNCN New York and as host of cable network A&E's "Stage" and "Breakfast With The Arts."

Los Angeles-based Snyder, the veteran broadcaster known for his CNBC television show and ABC Radio Networks program, joins the radio program for the first 10 or 15 minutes every night and again for the last 25 minutes three to five nights a week.

NETWORKS & SYNDICATION

Even with miles between them, Snyder and Forrest have a great chemistry.

"The only thing we have to be careful about is that we don't step on each other because we can't see each other. But we're finding a good rhythm," says Snyder, 58, who has been out of radio for three years since ABC Radio Networks opted to exit the talk radio arena.

Snyder says he hopes the program "may be the comeback of late night talk radio."

Surprisingly, when his ABC show ended, Snyder admits that he "tried desperately to get someone to pick it up, but the country was in a recession at the time," and there were no takers.

Meanwhile, Forrest had pitched CBS Radio Networks on an entertainment-driven talk show. So, naturally, when CBS began looking for a host of a radio show to wrap around Snyder's celebrity-driven TV show simulcast, Forrest was the natural choice.

"I never dreamed it would be with Tom," says Forrest, 38. "I would love to be there in person, but I'm enjoying the way this is

working out. You know, what I understand is that Regis and Kathie Lee never speak until they get on the air."

The guests on the show are mostly known actors (Whoopi Goldberg, Jack Lemmon), comedians (Dom DeLuise, Jim Morris), or musicians (Mike Nesmith, Jon Bon Jovi), with the occasional news maker or journalist thrown in (E!'s Kathleen Sullivan).

When musical guests are booked, the artist's music is featured on the talk show as well.

"This is different," says Frank Murphy, VP of programs for CBS Radio Networks and executive



TOM SNYDER
AND ELLIOTT FORREST

producer of the show. "It's not a political talk show; it's conversations with people who are in the entertainment business and some news makers. It's designed to be looser, more relaxed, and informal."

Forrest normally has two or three guests on, while for the TV simulcast portion Snyder has two guests.

"With Tom being a radio guy, it makes it easier. He always mentions Elliott and refers to viewers and listeners," says Murphy.

Having bicoastal hosts also works to the network's advantage. "You get both the New York and Los Angeles sensibilities," says Murphy, who also says it's easier to book guests who are based in or working out of one city or the other.

Given Snyder's age, some may believe the show skews a bit older, but Murphy and Forrest say that isn't so.

"Overall what we're going for is a bit younger," says Forrest. "When I first met Tom on the phone, I thought of him as the Tony Bennett of broadcasting. He's big again. Some may say he [attracted] an older demo than [late night TV rival] Conan O'Brien. I don't buy that."

Some of the best moments on the show for Forrest are the impromptu appearances from celebrities. "One night Garry Shandling was on the TV show, and Tom brought him down after and he did 25 minutes of radio. It was just me, Garry, and Tom taking calls. I don't just consider this entertaining, it's a service for the listeners, too."

Another part of the show's charm for Forrest is its conversational nature.

"It's a funny way, this is not only a new way of doing radio, but it beakens back to the beginning of radio, where people would sit around and talk about what went on in New York the night before. We're trying to do that in a way for the '90s."

"We'll get rock musicians [who] come offstage and spend time with us," he continues. "It's that kind of energy that you don't get anywhere."

Murphy says the show is instrumental to the network's long-range plans of building a talk network. "This was an important piece because we have [Gil Gross] from 8-11 [p.m.] and we needed to provide affiliates with a late night/overnight program they could run."



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Philadelphia PD Sued For Sex Harassment; Arbitron Nixes 6 Alaska Diaries From Book

WPGR (GEATOR GOLD RADIO) Philadelphia weekend air personality Sharon Powell-Ross (aka Lady Love) has filed a \$500,000 sexual-harassment complaint against station PD and local broadcasting legend Jerry "the Geator" Blavat and station owner Al Star Radio Inc.

The suit alleges that Blavat engaged in "nonconsensual physical contact" with the plaintiff, in addition to making frequent sexual remarks to her. The suit also claims Blavat altered in a pattern of "regular, willful, and pervasive acts of sexual harassment, intimidation, hostility, [and] differential and arbitrary treatment" against Powell-Ross "based on her gender."

Blavat, a 35-year-old radio veteran, characterizes the charges as "financially motivated" and "absolutely false and unfounded."

Incidentally, Blavat says WPGR was sold last month to Washington, D.C.-based Global Radio LLC. The deal is pending FCC approval.

In other news, Arbitron will delete six diaries from the fall 1994 Arbitrage, Alaska, ratings book. The ratings company made the announcement after learning that the diaries, returned by two different households, "may have been influenced by media-affiliated individuals." That is a violation of Arbitron rules.

The reissued book was sent to be mailed to clients March 3.

PROGRAMMING: DOUGLAS TO WCKG Lee Douglas, former programmer of KCTV San Francisco, has been named PD at WCKG Chicago. That job was last filled by Mike Dirks, who exited months ago for KXLB-Fort

laud, Ore.

WUTU Philadelphia PD John Hart and consultant Kevin O'Neill are trading places. Hart exits at the end of the month to go into the consulting business. O'Neill, who had been a successful consultant, takes the programming reins at WUTU. ... Jim Ryan becomes PD at WBBB-FM Philadel-

phia, Pa.

At new Spanish sign-on KSSZ (formerly KHTX-AM) Riverside, Calif., Paul Petrilli adds VP/MD duties. They and Jorge Pereira adds PD duties. They hold those same positions at sister station KLMF.

Sister FM station KVAR (formerly KHTX-FM) also recently signed back on as a Spanish outlet. KCAL station manager Bob Riddick adds the same duties at KVAR, which is now known as "Variedades 97.5." Embarcadero Broadcasting executive Ricardo Salazar assumes KVAR PD duties.

KUPX San Jose, Calif., PD Jerry Sharp exits as a result of the station's recent duopoly sale. He can be reached at 510-417-8708. Dana Jung, PD at new sister station KSNJ, adds the same duties at KUPX.

WLLD Columbus, Ohio, afternoon jock Jim Shea is upped to PD, replacing Rob Ellis, who exited in January.

Also, night jock Rusty Walker is upped to AFM and midday host Wolfman adds MD duties.

KDIL San Antonio, Texas, flips from country to adult alternative. PD Matt McCann remains.

WROU Dayton, Ohio, PD Marv Hankanton exits. He's looking for a new gig and can be reached at 513-276-2078. No replacement has been named. Send T&Es to GM RoNita Haves-Sanders.

Gary Peters takes over as OM at WEZN Bridgeport, Conn., replacing Bill White, now at WYTN Columbia.

Peters was last GM at WVKZ-FM Albany, N.Y. (now WWCZ-FM).

KMYZ-AM-FM Tulsa, Okla., flips from 80 to Jacobs Media's modern rock format "The Edge." PD Mel Myers has been replaced by Paul Krueger, last promotion director/night jock at KKNB Lincoln, Neb. ... KXLB Wichita, Kan., PD and morning host Jeff Cochrane moves to "The 10s" KTFX (Star 108) Tulsa for the same duties.

Bruce McDonald takes over as PD at WHYG Monmouth, N.J., replacing Matt Pinfield, now at MTV. McDonald, a former APD at WFXX Boston, was last running his own label, Another Sound Music.

After 31 years as a top 40 station, WVIC-FM Lansing, Mich., flips to country.

WHY-FM Harrisburg, Pa., VP/consulting director Lee Adams exits for Deca Records. GM Lincoln Zeve hadn't named a replacement by press time.

PEOPLE: FREEMAN UPPED AT KBOS KBOS Fresno, Calif., night jock Mike Freeman is upped to MD, replacing Mark Adams, who's now PD.

At Kandler's weekend 710s show host at WPLJ New York, is now hosting that show every weeknight as well. He replaces former night jock A.J. Biondo.

WAAF Worcester, Mass., afternoon jock Laz Wilde moves to nights at WFLP Chicago. She replaces Tony Fitzpatrick, who exits, and Wendy Steyer, who moves to the late-night shift.



by **Phyllis Stark**
with reporting by **Eric Boehlert**
and **Brett Atwood**

phia, replacing Mark Hamlin.

FLZ Tampa, Fla., has dropped its longtime "Power Flip" handle and is now just billing itself as "93.3 FLZ."



PD B.J. Harris says no format change is planned.

Roy Lawrence exits as PD at WTRX-FM Washington, D.C., as the station flips from oldies to 70s.

KMUZ-FM Portland, Ore., recently LMA'd by KQON, plans to flip from adult standards to modern rock March 3, with KQON PD Dick Sheetz and MD Bob Ancheta overseeing ... KLOU St. Louis PD Doug Wilson

newswire...

JEFF SCARPELLI is the new VP/MD at WAFB/WNOR Norfolk, Va., replacing Joe Schwartz, now with Bengel Communications.

ED MANN is upped to VP to senior VP of affiliate marketing at Premierie Radio Networks.

JIM ASHERBY joins the Eagle Group as VP. He previously was PD at WCCO Minneapolis.

GROUP W has agreed to purchase WXTB/WSCR Chicago from Diamond Broadcasting for a reported \$60 million.

RICH COMMUNICATIONS CORP. will sell WGRF/WUFX Buffalo, N.Y., to Charlie Banta's Mercury Broadcasting Corp. for an undisclosed price. Banta will relocate from New York to Buffalo to run the stations. RCC also has entered into a joint sales agreement with Keymarket Communications, which gives Keymarket the right to sell advertising time on RCC's WYWS Buffalo, which continues to be owned by RCC.

US RADIO is acquiring KDDK Little Rock, Ark., from Galaxy Broadcasting Ltd. and crosstown KJMX from Magle Broadcasting. Prices were not immediately disclosed.

OTHER STATION SALES: KKCI Kansas City, Mo., from Capital Broadcasting to Heritage Media Corp., owner of WAFB/WNOR, for an undisclosed price. WRAL/WAL-TV Durham, N.C., from Radio Aero Properties Inc. to Primedia Broadcast Group, for \$4.82 million. KKFI, which also is in the process of buying WZNT San Juan and WOVE Mayaguez, Puerto Rico, begins operating WRAL/WAL-TV immediately under a local marketing agreement and plans to immediately sell WRAL.

KPIG Nurtures Its Own Format of Country, Rock

THE GRUMBING about the sameness emanating from Nashville's Music Row lately has grown louder and louder. Yet one of the reasons the sound remains the same is that very few commercial stations have been able to find a viable niche outside of the Nashville exception is KPIG Monterey, Calif.

Founded six years ago, KPIG spins country, rock, bluesgrass, cajan, blues, and other assorted flavors. "People say, 'What do you play?'" says PD/MD Laura Hopper. "I say, 'Well, what do you like?'" The programmer's rule of thumb is simple: "Music that reaches right out and grabs you."

By way of describing the station's sound, Hopper cites Todd Snider as an important new KPIG artist in 1994 and says core library acts include the likes of John Hiatt, Bruce Springsteen, and John Mellencamp. "That is really traditional stuff, but then we mix that with the Mavericks or the new Johnny Cash. And there's a lot of the Austin sound [i.e., John Prine], the meat and potatoes that holds everything together for us."

Those with discerning ears might wonder how it makes KPIG different from the scores of album alternative stations that have gained so much momentum in recent years playing adventurous music for adults. The difference, says Hopper, is KPIG offers more of a country sound. "For example, Jim Lauderdale—I don't think he's been embraced by Nashville, and he's not going to make it on the [album alternative] chart. Now there's a place for him to go. There are artists we've traditionally used: Robert Earl Keen, Joe Ely, and these artists had really hoped that their product would be used on a chart. And it's really now being used."

Hopper admits to being somewhat puzzled by the musical push-album alternative has taken, so often sticking to major-label offerings. "The mumbing and grumbling I've heard in the industry, and I've noticed it, too, is [album alternative] was supposed to give the radio access to independent labels and artists. And it seems to be less and less."

As KPIG's "traditional" core artists show, the station's not above embracing major-label, mainstream acts. The point, says Hopper, is to keep things fresh. "When I was playing an Eagles song, I know every word of it, I can sing along to it, it's a gas, I'm having a good time. Then you follow that with something on a small independent label

that people are not quite as familiar with, but that has some good-time sound and feel."

That reflects Hopper's belief that while the station should search out new ground, it cannot afford to be boring.

"Those remnants of the days when we got a little bit high and mighty and esoteric have kind of disappeared. We're not trying to teach anyone anything about music. I think that shows, and people respond well to it."

Hopper admits it has taken a while to get listeners to respond at all. "We've been lucky in that we've had plenty of time, six years, and we just beat it down until we won. About a year ago, we sort of turned the corner to where we can make this a viable format."

In the fall 1994 Arbitron rating period, KPIG jumped 23-3.7, good for ninth place 12-plus in the Monterey/Salinas/Santa Cruz, Calif., market.

As for listener profiles, Hopper beams at the stereotypical perception that "everyone who listens to KPIG drives a pickup truck. But that's just not true." According to her, the bulk of listeners are "25-54 males, usually with some kind of college [education] and a pretty good paying job."

Like the station she programs, Hopper's career has been unusual by industry standards; she's been area—Northern California—for close to 20 years. At age 17, Hopper joined the staff at listener-supported KNDA St. Louis.

Soon a group of staffers headed to country/rock station KFAT San Francisco, which would later greatly influence KPIG's style and music. After KFAT was sold, Hopper says, "the air staff, including myself, took the format to a host of smaller stations; a year here, two years there, before we got KPIG." Hopper entered her first five years at classical KBQW Monterey.

Actually, when KPIG first signed on, Hopper and friends opted for classical. Unfortunately, "it was a stunning failure, just wasn't working. Hopper says her team shield away from its rebel approach of today because "no one had ever been successful before with the format," including KFAT.

When future broadcasters ponder new formats, Hopper hopes they'll "go to KPIG for inspiration and have the confidence to make the plunge." "I think we've [succeeded] in making the format a lot more accessible to a lot more people."

ERIC BOENHART



LAURA HOPPER
Program/Manager Director
KPIG Monterey, Calif.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 199 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

DATE	LAST NAME	FIRST NAME	TITLE	ARTIST LABEL(OR DISTRIBUTING LABEL)	THIS WEEK'S POSITION	LAST WEEK'S POSITION
*** NO. 1 ***						
1	2	1	TAKE A BOW ROCKY HORROR PICTURE SHOW (WARNER BROS.)	30	34	21
2	1	2	YOU GOTTA BE A STRANGER (COLUMBIA)	38	48	6
3	3	22	ON BENDED KNEE (BET & MEN INCORPORATED)	40	42	7
4	4	13	CRED JACQUES KROON (ATLANTIC)	43	36	3
5	5	17	HOLD MY HAND ROCKY HORROR PICTURE SHOW (ATLANTIC)	43	40	14
6	5	29	ANOTHER NIGHT REAL MEXICO (ATLANTIC)	44	36	3
7	6	7	WHEN I COME AROUND OCEAN BLUE (RCA)	45	33	3
8	7	14	STRONG JAMES NEWELL (MONROE)	45	50	9
9	8	23	ALWAYS HOW HIGH YOU WANT TO GO (ATLANTIC)	47	43	13
10	8	7	I KNOW JAMES NEWELL (MONROE)	48	55	10
11	11	11	IF YOU LOVE ME BONNIE TYLER (MONROE)	48	51	6
12	9	28	I'M THE ONE JESSICA HENRIKSSON (ISLAND)	50	44	5
13	14	14	BETTER MAN KARL MALM (ATLANTIC)	51	56	18
14	15	26	SUNSHINE JAMES NEWELL (MONROE)	52	46	8
15	16	3	CANDY BAIN SOUL FOR REAL (ATLANTIC)	53	65	21
16	16	8	RAIN REAL MEXICO (ATLANTIC)	54	53	4
17	17	13	IN THE HOUSE OF STONE AND LIGHT JAMES NEWELL (MONROE)	54	9	1
18	18	11	RED LIGHT SPECIAL JAMES NEWELL (MONROE)	56	42	22
19	19	22	HENK COMES THE HOTTENSPER IN KAMOTE, COLUMBIA	57	71	3
20	19	6	I'M HUNGRY TO MEXICO HENRIKSSON (ISLAND)	58	43	5
21	20	6	BABY JAMES NEWELL (MONROE)	59	57	16
22	21	17	THE RHYTHM OF THE NIGHT PROUD (ATLANTIC)	59	42	4
23	22	17	YOU DON'T KNOW HOW IT FEELS TOP TIER (WARNER BROS.)	61	73	2
24	23	18	IDENTICAL CRASHES LUCY BARNETT (ATLANTIC)	62	24	3
25	24	10	EVERLASTING LOVE ALICE COOPER (MONROE)	63	72	2
26	25	11	LOVE WILL KEEP US ALIVE REAL MEXICO (ATLANTIC)	64	61	11
27	27	19	I WANNA BE DOWN BRONX (ATLANTIC)	65	24	3
28	28	8	I'M GONNA GO BET & MEN INCORPORATED	66	10	1
29	29	15	EVERY DAY OF THE WEEK LUCY BARNETT (ATLANTIC)	67	32	16
30	30	15	REFORM LET YOU GO BLACK PANTHER PARTY (ATLANTIC)	68	59	7
31	31	18	BUDDY HOLLY TOP TIER (WARNER BROS.)	68	66	9
32	32	3	THANKS BET & MEN INCORPORATED	70	—	—
33	35	7	WATER RUNS DRY JAMES NEWELL (MONROE)	72	54	11
34	36	10	100% PURE LOVE JESSICA HENRIKSSON (ISLAND)	72	41	11
35	37	11	I'LL MAKE LOVE TO YOU BET & MEN INCORPORATED	73	—	—
36	38	12	INTERSTATE LOVE STONE TEMPLE PILOTS (ATLANTIC)	74	—	—
37	40	4	FEEL LIKE ME JAMES NEWELL (MONROE)	75	—	—
TITLE						
ARTIST LABEL(OR DISTRIBUTING LABEL)						
GET READY FOR THIS JAMES NEWELL (MONROE)						
THE MAN WHO SOLD THE WORLD THE SWEETEST DREAMS (MONROE)						
YOU GOT IT BONNIE TYLER (MONROE)						
BELIEVE TOP TIER (WARNER BROS.)						
MENTAL PICTURE JAMES NEWELL (MONROE)						
COME BACK EVERYTHING JEN (ATLANTIC)						
WILD NIGHT JAMES NEWELL (MONROE)						
I MISS YOU JAMES NEWELL (MONROE)						
ON FIRE REAL MEXICO (ATLANTIC)						
DEL COLLECTIVE SOUL (ATLANTIC)						
LOVE FOREVER JAMES NEWELL (MONROE)						
ALONE JEN (ATLANTIC)						
HOUSE OF LOVE MAYDAY WITH TRICK BELL (ATLANTIC)						
MY WARRIOR SHERYL LANE (ATLANTIC)						
FLOVED JAMES NEWELL (MONROE)						
WIG WAG JAMES NEWELL (MONROE)						
THE LIL' GAME WE PLAY SWEET HARMONY (ATLANTIC)						
DOWN BY THE WATER JAMES NEWELL (MONROE)						
IF YOU THINK YOU'RE LOVELY NOW JAMES NEWELL (MONROE)						
DOE TO MY FAMILY THE CRANBERRIES (ISLAND)						
BELIEVE BONNIE TYLER (MONROE)						
TURN THE BEAT AROUND SWEET HARMONY (ATLANTIC)						
DREAM ABOUT YOU TOP TIER (WARNER BROS.)						
LOVE SPREADS JAMES NEWELL (MONROE)						
DOMBE THE CRANBERRIES (ISLAND)						
CONSTANTLY SWEET HARMONY (ATLANTIC)						
BONK AND BLAME JAMES NEWELL (MONROE)						
SHE'S A RIVER SWEET HARMONY (ATLANTIC)						
FOURTH WALL JAMES NEWELL (MONROE)						
THIS IS HOW WE DO IT JAMES NEWELL (MONROE)						
WISHFUL TOP TIER (WARNER BROS.)						
GOOD BETTER THAN EVER (ATLANTIC)						
BADGET CASE JAMES NEWELL (MONROE)						
SELF ESTEEM JAMES NEWELL (MONROE)						

HOT 100 A-Z

TITLE (Publisher - Learning Box) Street Music CD

[illegible]

Billboard. FOR WEEK ENDING MARCH 11, 1995

Hot 100 Singles Sales.

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK LAST WEEK DEBUT	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK LAST WEEK DEBUT	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
	*** NO. 1 ***		
1	1 BABY JUST THE WAY YOU ARE (5 weeks at #1)	38	15 KITTY IT'S NOT EASY (PART 1)
2	3 CANDY RAIN DO YOU LOVE ME (PART 2) (JUPITER/ARCADE)	39	37 THUGGISH RUGGISH BOY THE HONORARY THUGS
3	2 GREEN AC AC AC AC AC	48	26 FOR YOUR LOVE IT'S YOUR MOVE (MCA/ATLANTIC)
4	6 BIG POMPOMBO THE WATERSIDE IS B (J&R/BOY-AMSTAM)	49	23 PRACTICE WHAT YOU PREACH THE BROTHERS
5	4 THE NEW MAISON (J&R/NEW BROADCASTER MUSIC)	42	35 DOING FINE CHOLINE FINE (SPECIALS/ROTTEN BEAT)
6	5 IF YOU LOVE ME BROWNSIDE (J&R)	43	12 EVERY DAY OF THE WEEK IT'S YOUR MOVE (MCA/ATLANTIC)
7	8 THIS LIL' GAME WE PLAY DO YOU LOVE ME (PART 1) (J&R)	45	52 LOVE CAUTION (SIGNS/ATLANTIC)
8	27 ANOTHER NIGHT THE NEW	45	1 PEOPLE DON'T BELIEVE IT'S YOUR MOVE (MCA/ATLANTIC)
9	7 IF YOU THINK YOU'RE THE ONLY ONE THE NEW (J&R)	46	24 NEW AGE GIRL SHADES OF GREY (GOLAN)
10	1 BEAT MAN THE NEW (J&R)	47	45 THE NEW THE NEW (J&R)
11	12 STRONG ENOUGH THE NEW (J&R)	46	8 COCKTAILS THE NEW (J&R)
12	5 THE NEW THE NEW (J&R)	45	63 IT'S YOUR MOVE IT'S YOUR MOVE (MCA/ATLANTIC)
13	17 THE NEW THE NEW (J&R)	50	41 IT CAN STAY WITH YOU THE NEW (MCA/ATLANTIC)
14	20 SUCKER THE NEW (J&R)	54	60 BOON IT'S YOUR MOVE (MCA/ATLANTIC)
15	23 SHOOT BACK THE NEW (J&R)	52	107 THE NEW THE NEW (J&R)
16	14 CONFORME THE NEW (J&R)	53	113 HOUSE OF LOVE THE NEW (J&R)
17	21 STAND BY THE NEW (J&R)	54	17 THE NEW THE NEW (J&R)
18	11 ON BENDED KNEE THE NEW (J&R)	55	34 THE NEW THE NEW (J&R)
19	17 THE NEW THE NEW (J&R)	56	45 THE NEW THE NEW (J&R)
20	2 IF YOU LOVE ME THE NEW (J&R)	57	17 IF I NEVER SEEN A MAN CRY THE NEW (J&R)
21	17 TOOTIE ROLL THE NEW (J&R)	58	56 THE NEW THE NEW (J&R)
22	23 THE NEW THE NEW (J&R)	59	45 EVERLASTING LOVE THE NEW (J&R)
23	2 THE NEW THE NEW (J&R)	60	44 THE NEW THE NEW (J&R)
24	2 THANK YOU THE NEW (J&R)	71	71 IT CAN MAKE A HEART LOVE ... THE NEW (J&R)
25	1 THE NEW THE NEW (J&R)	57	1 YOU GOT IT THE NEW (J&R)
26	21 GET DOWN THE NEW (J&R)	83	51 FLAVA IN YOUR THE NEW (J&R)
27	23 ALWAYS THE NEW (J&R)	64	14 THE NEW THE NEW (J&R)
28	15 THE NEW THE NEW (J&R)	85	27 THE NEW THE NEW (J&R)
29	24 THE NEW THE NEW (J&R)	55	21 WE KNOW THE NEW (J&R)
30	32 THE NEW THE NEW (J&R)	57	1 HOLD ON THE NEW (J&R)
31	25 THE NEW THE NEW (J&R)	60	2 LET'S GET IT ON THE NEW (J&R)
32	3 THE NEW THE NEW (J&R)	80	57 THE NEW THE NEW (J&R)
33	3 THE NEW THE NEW (J&R)	78	21 SECRET THE NEW (J&R)
34	7 THE NEW THE NEW (J&R)	71	67 BEING AND BLAME THE NEW (J&R)
35	42 THE NEW THE NEW (J&R)	72	26 THE NEW THE NEW (J&R)
36	25 THE NEW THE NEW (J&R)	73	58 THE NEW THE NEW (J&R)
37	31 THE NEW THE NEW (J&R)	73	1 PERSONALITY THE NEW (J&R)
38	3 THE NEW THE NEW (J&R)	135	1 THE NEW THE NEW (J&R)

HOT 100 RECURRENT AIRPLANE

[illegible][illegible]

Winners Of The 37th Annual Grammy Awards

RECORD OF THE YEAR

All I Wanna Do, Sheryl Crow, A&M, Producer: Bill Bottrell

ALBUM OF THE YEAR

"MTV Unplugged," Tony Bennett, Columbia. Producers: David Kahne, Sheryl Crow, A&M

SING OF THE YEAR

"Streets of Philadelphia," Bruce Springsteen, songwriter

BEST NEW ARTIST

Sheryl Crow, A&M

BEST POP VOCAL PERFORMANCE, FEMALE

"All I Wanna Do" Sheryl Crow, A&M

BEST MALE POP VOCAL PERFORMANCE, MALE

"Can You Feel The Love Tonight," Elton John, Hollywood Records

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"I Swear," All-4-One, Bittzy/Milbabe.



BENNETT BRATTON

BEST POP VOCAL COLLABORATION

"Runny Hot Time Slip Away" Green & Lyle Lovett, "Honey, Country & Blues," Al Green & Lyle Lovett

BEST POP INSTRUMENTAL PERFORMANCE

"Crucial" Booker T. & the MG's, Columbia

BEST JAZZ PERFORMANCE

"Longing In Their Hearts," Bonnie Raitt, Capitol

BEST TRADITIONAL POP VOCAL PERFORMANCE

"MTV Unplugged," Tony Bennett, Columbia

BEST FEMALE ROCK VOCAL PERFORMANCE

"Come To My Window," Melissa Etheridge, Island

BEST MALE ROCK VOCAL PERFORMANCE

"Secrets Of Philadelphia" (Track from "Philadelphia: The Sound From The Motion Picture")

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Crucial" Booker T. & the MG's, Columbia

BEST HARD ROCK PERFORMANCE

"Black Hole Sun" (Track from "Superunknown"), Soundgarden, A&M

BEST METAL PERFORMANCE

"Sons Of" (Track from "Superunknown"), Soundgarden, A&M

BEST POP INSTRUMENTAL PERFORMANCE

"Warped" (Track from "The Division Bell"), Pink Floyd, Columbia

BEST ROCK SONG

"Secrets Of Philadelphia" Bruce Springsteen, songwriter

BEST ROCK ALBUM

"Voodoo Lounge," Rolling Stones, Virgin

BEST ALTERNATIVE MUSIC PERFORMANCE

"Warped" Green Day, Reprise

BEST FEMALE R&B VOCAL PERFORMANCE

"What's On My Mind" Babyface, Epic

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"What's On My Mind" Babyface, Epic

BEST R&B SONG

"I'll Make Love To You," Babyface, songwriter

BEST R&B ALBUM

"What's On My Mind" Babyface, Epic

BEST SOLO PERFORMANCE

"D.M.I.Y.," Queen Latifah, Motown

BEST R&B PERFORMANCE BY A DUO OR GROUP

"No More Business," Salt-N-Pepa, Nest Productions

BEST FEMALE COUNTRY VOCAL

"The Heart of the Matter," Reba McEntire, RCA

PERFORMANCE

"Shut Up And Kiss Me," Mary Chapin Carpenter, Columbia

BEST MALE COUNTRY VOCAL PERFORMANCE

"When Love Finds You," Vince Gill, MCA

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Blues For Dixie" (Track from "Tribute To The Music Of Bob Dylan & The Troubadours"), Asleep At The Wheel with Lyle Lovett, Liberty

BEST COUNTRY VOCAL PERFORMANCE, FEMALE

"I Fall To Pieces," Aaron Neville & Tisha Yearwood, MCA

BEST COUNTRY INSTRUMENTAL PERFORMANCE

"Young Thing" (Track from "Read My Lips"), Chet Atkins, Columbia

BEST COUNTRY SONG

"Prayer For The Wild Things," Frank J. Meyers, songwriter

BEST COUNTRY ALBUM

"Stones In The Road," Mary Chapin Carpenter, Columbia

BEST BLUEGRASS ALBUM

"The Great Doble Sessions," Jerry Douglas & Tut Taylor, producers (various artists), Sugar Hill

BEST NEW AGE ALBUM

"Prayer For The Wild Things," Paul Winter, Living Music

BEST CONTEMPORARY JAZZ PERFORMANCE

"On The Loose," Brcker Brothers, GRP

BEST JAZZ VOCAL PERFORMANCE

"Mystery Lady (Songs Of Billie Holiday)," Ella Fitzgerald, Verve

BEST JAZZ INSTRUMENTAL SOLO

"Prelude To A Kiss" (Track from "Clay In Blue"), Benny Carter, soloist

BEST JAZZ PERFORMANCE, INDIVIDUAL OR GROUP

"On The Loose," Brcker Brothers, GRP

BEST MUSICAL SHOW ALBUM

"The Sound of Music Live," Ron Carter, Herbie Hancock, Wallace Rooney, Wayne Shorter & Tony Williams, Qwest/Reprise



THE ROLLING STONES

BEST LARGE JAZZ ENSEMBLE PERFORMANCE

"Jazz" McCoy Tyner Big Band, Birdstone/Verve

BEST LATIN JAZZ PERFORMANCE

"Sonido (Sonic Sound)" Buena Vista Social Club, GRP

BEST ROCK GOSPEL ALBUM

"Wake-Up Call," Petra, DaySpring

BEST POP/CONTEMPORARY GOSPEL ALBUM

"Mercy," Andrea Crouch, Qwest/Warner Bros.

BEST SOUTHERN GOSPEL, COUNTRY GOSPEL, OR BLUEGRASS GOSPEL ALBUM

"I Know Who Holds Tomorrow," Alison Krauss & the Cox Family, Rounder

BEST TRADITIONAL SOUL GOSPEL ALBUM

"The Sound of the Church—Live In Memphis," Albertina Walker, Benson

BEST COUNTRY SOUL GOSPEL ALBUM

"Join The Band," Tole G. Reprise

BEST GOSPEL ALBUM BY A CHORUS OR CHORUS

"Through God's Eyes," The Rev. Milton Brunson, chor director, the Thompson Community Singers, "Live In Atlanta At Morehouse College," Harkness Walker, chor director, the Love Fellowship Crusade Choir, Benson

BEST LATIN POP ALBUM

"Seguimiento Romances," Luis Miguel, NEA Latina

BEST LATIN ALBUM

"Master Sessions Volume 1," Carlinhos, Crescent Moon

BEST MEXICAN/AMERICAN ALBUM

"Seguimiento Romances," Luis Miguel, NEA Latina

BEST TRADITIONAL BLUES ALBUM

"From The Cradle," Eric Clapton, Reprise

BEST CONTEMPORARY BLUES ALBUM

"Yester Fatherly," Pop Staples, Polygram

BEST TRADITIONAL FOLK ALBUM

"World Gone Wrong," Bob Dylan, Columbia

BEST CONTEMPORARY FOLK ALBUM

"American Recordings," Johnny Cash, American

BEST REGGAE ALBUM

"Crucial Roots Classics," Bunny Wailer, Shanachie

BEST WORLD MUSIC ALBUM

"Talking Tambula," All Fanka Tazee with Ry Cooder, Hannibal

BEST POLKA ALBUM

"Meets & Friends," Walter Ostanek Band, WRS



QUEEN LATIFAH GILL

BEST ORIGINAL ALBUM FOR CHILDREN

"The Lion King (Original Motion Picture Soundtrack)," Various Artists: Marc Mancino, Jay Rifkin, Chris Thomas & Hans Zimmer, producers, Walt Disney Records

BEST SPOKEN WORD ALBUM FOR CHILDREN

"The Lion King Read-Along," (Original Cast) Robert G. Roth, Ted Koppel & David Thornton, producers, Walt Disney Records

BEST SPOKEN WORD OR NONMUSICAL ALBUM

"Tot In The Yule: On The Road With Black Flag (Heavy Roll)," Heavy Rollies, Time Warner AudioBooks

BEST COMEDY ALBUM

"Live From Hell," Sam Kinnison, Priority

BEST MUSICAL SHOW ALBUM

"The Sound of Music Live," Ron Carter, Herbie Hancock, Wallace Rooney, Wayne Shorter & Tony Williams, Qwest/Reprise

BEST JAZZ PERFORMANCE, INDIVIDUAL OR GROUP

"On The Loose," Brcker Brothers, GRP

BEST MUSICAL SHOW ALBUM

"The Sound of Music Live," Ron Carter, Herbie Hancock, Wallace Rooney, Wayne Shorter & Tony Williams, Qwest/Reprise

BEST INSTRUMENTAL COMPOSITION

"Crucial Roots Classics," (Track from "Crucial Roots Classics"), Benny Carter, soloist

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

"Schindler's List," John Williams, composer, MCA

BEST SONG WRITTEN SPECIFICALLY

"Streets of Philadelphia," Bruce Springsteen, songwriter

BRUCE, SHERLY, TONY AWAIT GRAMMY WINDFALL

(Continued from page 1)

for song of the year, best rock song, best song written for a motion picture or for television, and the best male rock vocal.

It was only appropriate that Springsteen, the Grammy telecast—which was presented by NARAS and hosted this year by comedian/actor Paul Reiser—with a performance of the song, backed by the E Street Band, "Streets Of Philadelphia" was honored last year with an Academy Award, making it the first rock song ever to win a Grammy and an Oscar.

In accepting the first of his four Grammys, Springsteen noted that the song struck a nerve with the public and he thanked "the folks who have come to me... who have lost their sons or their lovers or their friends to AIDS and said that the song meant something to them."

The acclaim, combined with the performance, makes Springsteen's "Greatest Hits" a shoo-in to enter The Billboard 200 at No. 1 next week. A No. 1 entry would give Springsteen his fifth career chart-topper and his first since 1987's "Tunnel Of Love."

Says Al Wilson, senior VP of mer-

FOR A MOTION PICTURE OR FOR TELEVISION

"Streets Of Philadelphia" (From "Philadelphia"), Bruce Springsteen, songwriter, Columbia & Epic

BEST ARRANGEMENT ON AN INSTRUMENTAL

"Three Cowboy Songs" (Track from "The Christmas Album"), Dave Grusin, arranger, GRP

BEST MUSICAL PERFORMANCE ACCOMPANYING VOCAL(S)

"Circle Of Love" (Track from "The Lion King Original Motion Picture Soundtrack"), Andrew Crouch, Lobo Mikala & Hans Zimmer, arrangers, (Camen Theatre) Walt Disney Records

BEST MUSIC VIDEO, SHORTFORM

"Love Is Strong," the Rolling Stones, Caren Griffin, video producer, David Fletcher, video director, PolyGram Video

BEST MUSIC VIDEO, LONGFORM

"Zero To One" (Live From Frontier), Dick Norbitan & Rocky Orlan, video producers, David Mallet, video director, PolyGram Video

BEST MUSIC NOTES

"Lauri Armstrong, Portrait Of The Artist As A Young Man, 1923-1934," Dan McGonstern & Loren Schenborn, album notes (Lous Armstrong), Columbia/Legacy

BEST HISTORICAL ALBUM

"The Complete Ella Fitzgerald Songbooks On Verve," Michael Lang, compilation producer (Ella Fitzgerald), Verve

BEST ENGINEERED ALBUM (NONCLASSICAL)

"Longing In Their Hearts," Ed Cherney, engineer (Bonnie Raitt), Capitol

PRODUCER OF THE YEAR (NONCLASSICAL)

"Don Was," Don Was

BEST ENGINEERED RECORDING

"Crucial Roots Classics" (Track from "Crucial Roots Classics"), Benny Carter, soloist

CLASSICAL PRODUCER OF THE YEAR

"The Complete Ella Fitzgerald Songbooks On Verve," Michael Lang, compilation producer (Ella Fitzgerald), Verve

BEST CLASSICAL ALBUM

"Barokk Concerto For Orchestra; Four Orchestral Pieces, Op. 12," Pierre Boulez, conductor, Naxos/Angel

BEST CLASSICAL PERFORMANCE

"Barokk Concerto For Orchestra; Four Orchestral Pieces, Op. 12," Pierre Boulez, conductor, Naxos/Angel

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BEST CLASSICAL PERFORMANCE

"Barokk Concerto For Orchestra; Four Orchestral Pieces, Op. 12," Pierre Boulez, conductor, Naxos/Angel

Orchestra, Deutsche Grammophon

BEST ORCHESTRAL PERFORMANCE

"Barokk Concerto For Orchestra; Four Orchestral Pieces, Op. 12," Pierre Boulez, conductor, Chicago Symphony Orchestra, Deutsche Grammophon

BEST ARRANGEMENT ON AN INSTRUMENTAL

"Three Cowboy Songs" (Track from "The Christmas Album"), Dave Grusin, arranger, GRP

BEST MUSIC VIDEO, SHORTFORM

"Love Is Strong," the Rolling Stones, Caren Griffin, video producer, David Fletcher, video director, PolyGram Video

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BEST MUSIC NOTES

"Lauri Armstrong, Portrait Of The Artist As A Young Man, 1923-1934," Dan McGonstern & Loren Schenborn, album notes (Lous Armstrong), Columbia/Legacy

BEST HISTORICAL ALBUM

Billboard **HOT 100**
FOR WEEK ENDING MARCH 11, 1995

FOR WEEK ENDING MARCH 11, 1995

FILE #	LAST NAME	FIRST NAME	ADVISOR	WAVE	CHARACTER	TITLE PROJ-EC-T (SOUNDWAVE)	ARTIST LABEL & NUMBER (DISTRIBUTING LABEL)
(1)	1	1	13			TAKE A BOW ● BARBARA NICHOLS (NICHOLS) ● *** No. 1 *** 3 weeks at #1	● MADONNA AT&T RECORDS (AT&T RECORDS) 8085
2	2	2	18			CREEP MICHAEL STIPETON (STIPETON) ●	● TLG AT&T RECORDS (AT&T RECORDS) 8085
(3)	4	6	10			CANARY RAIN ● HEAVY LICK (LICK) ● HOFER LOWE (LOWE) ● HEAVY D.D. ROBINSON (JACKSON) ● C. OLIVER (SIMPSON) ●	● SOUL FOR REAL AT&T RECORDS (AT&T RECORDS) 8085
(4)	5	5	6			BABY K. CROUCH (CROUCH) ● J. WELLS (PETERSON) ●	● BRANDY AT&T RECORDS (AT&T RECORDS) 8085
(5)	7	7	28			YOU GOTTA BE K. CROUCH (CROUCH) ● J. WELLS (PETERSON) ●	● DEESRE AT&T RECORDS (AT&T RECORDS) 8085
6	6	4	29			ANOTHER NIGHT ● J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● REAL MC AT&T RECORDS (AT&T RECORDS) 8085
7	8	8	36			ON BENDED KNEE ● J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● BOYZ II MEN AT&T RECORDS (AT&T RECORDS) 8085
8	8	8	34			IF YOU LOVE ME D. HALL (HALL) ● J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● BROWNSTONE AT&T RECORDS (AT&T RECORDS) 8085
(9)	8	42	36			STRONG ENOUGH D. HALL (HALL) ● J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● SHERYL CROW AT&T RECORDS (AT&T RECORDS) 8085
(10)	12	10	23			HOLD MY HAND J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● HOOTIE & THE BLOWSHIFT AT&T RECORDS (AT&T RECORDS) 8085
(11)	13	13	8			BIG POPPA'S WARNING ● J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● THE NOTORIOUS B.I.B. AT&T RECORDS (AT&T RECORDS) 8085
12	36	8	36			SUKIYAKI J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● 4 P.M. AT&T RECORDS (AT&T RECORDS) 8085
13	10	19	24			ALWAYS ● J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● BOJ BOY AT&T RECORDS (AT&T RECORDS) 8085
(14)	19	19	8			I KNOW J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● DIONNE FARRIS AT&T RECORDS (AT&T RECORDS) 8085
15	19	19	36			YOU DON'T KNOW HOW IT FEELS J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● TOM PETTY AT&T RECORDS (AT&T RECORDS) 8085
(16)	36	32	8			IF I WANTED TO TALK THE WAY I DO J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● MELISSA ETHEREDGE AT&T RECORDS (AT&T RECORDS) 8085
(17)	19	32	8			FREAK LIKE ME J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● ADINA HOWARD AT&T RECORDS (AT&T RECORDS) 8085
(18)	36	—	7			RED LIGHT SPECIAL J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● TLG AT&T RECORDS (AT&T RECORDS) 8085
19	21	25	6			THIS LIL' GAME WE PLAY J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● SUBWAY FEATURING AT&T RECORDS (AT&T RECORDS) 8085
20	17	18	6			IF YOU THINK YOU'RE LOVELY NOW J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● K-ICI HALEY OF JODECI AT&T RECORDS (AT&T RECORDS) 8085
21	16	15	21			BEFORE I LET YOU GO J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● BLACKSTREET AT&T RECORDS (AT&T RECORDS) 8085
(22)	22	26	13			IN THE HOUSE OF STONE AND LIGHT J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● MARTIN PARR AT&T RECORDS (AT&T RECORDS) 8085
23	19	16	18			THE RHYTHM OF THE NIGHT J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● CORONA AT&T RECORDS (AT&T RECORDS) 8085
24	18	17	32			I'M THE ONLY ONE J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● MELISSA ETHEREDGE AT&T RECORDS (AT&T RECORDS) 8085
(25)	31	73	3			THANK YOU J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● BOYZ II MEN AT&T RECORDS (AT&T RECORDS) 8085
26	27	21	16			CONSTANTLY J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● IMMATURE AT&T RECORDS (AT&T RECORDS) 8085
(27)	29	31	7			I'M MISSING YOU J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● GLORIA ESTEFAN AT&T RECORDS (AT&T RECORDS) 8085
28	28	27	15			EVERLASTING LOVE J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● N I U AT&T RECORDS (AT&T RECORDS) 8085
29	24	20	16			EVERY DAY OF THE WEEK J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● JADE AT&T RECORDS (AT&T RECORDS) 8085
(30)	NEW	1				RUN AWAY P. BERNARD (BERNARD) ● J. WELLS (PETERSON) ●	● REAL MC AT&T RECORDS (AT&T RECORDS) 8085
(31)	NEW	1				DEAR MAMA J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● 2 PAC AT&T RECORDS (AT&T RECORDS) 8085
32	23	23	18			THE SWEETEST DAYS J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● VANESSA WILLIAMS AT&T RECORDS (AT&T RECORDS) 8085
33	25	24	26			HERE COMES THE HOTSTEPPER (FROM "BEAT TO WEARY") J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● MC FLY AT&T RECORDS (AT&T RECORDS) 8085
(34)	54	93	1			THIS IS HOW WE DO IT J. WELLS (PETERSON) ● J. WELLS (PETERSON) ●	● MICHELL JORDAN AT&T RECORDS

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO
AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40
RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES
COLLECTED, COMPILED, AND PROVIDED BY *SoundScan*

[illegible]

Records with the greatest airplay and sales gains this week. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (V) Vinyl maxi-single availability. (V) Vinyl single availability. (H) CD maxi-single availability. © 1995 Zomba/RSI Company, Inc.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY

**FOR WEEK ENDING
MARCH 11, 1995**

SoundScan
■■■■■

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	ARTIST & ALBUM (DURATION) LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR GUESTLIST)	TITLE	PEAK POSITION
1	2	25	BOYZ II MEN ★	***No. 1***	MOTOWN 0332 (10:56:15) 5 weeks at #1		1
3	1	11	GARTH BROOKS ★	THE TRINITY	REDUXE 29689 (10:56:15) 5		1
3	1	45	GREEN DAY ★	DOOKIE	REVEY 45527/WARNER BROS. (10:56:15) 5		2
5	5	15	EAGLES ★	HELL FREIZES OVER	REPT 24725 (12:30:17) 5		5
5	7	16	TLC ★	CRAZEYCAPOOL	LARCA 26006/WAR (10:56:17) 3		5
6	8	7	HOOTIE & THE BLOWFISH ★	CRACKED REAR VIEW	ANTIC 45134/12 (10:56:15) 3		6
7	4	3	VAN HALEN ★	BALANCE	WARNER BROS. 45347 (10:56:15) 5		6
8	8	12	LIVE ★	THROWING COPPER	RADIOACTIVE 10955/ARC (10:56:15) 9		8
9	12	13	SHERYL CROW ★	TUESDAY NIGHT MUSIC CLUB	AMM 540126 (10:56:15) 5		8
9	9	21	THE CRANBERRIES ★	NO NEED TO ARGUE	SCAD 24007 (10:56:16) 5		9
11	11	11	MARY J. BLIGE ★	MY LIFE	UPDOWN 11556/MCA (10:56:15) 5		7
12	13	10	OFFSPRING ★	SMASH	EPIC 46531 (10:56:14) 5		8
13	10	8	PEARL JAM ★	VITALITY	EPIC 68000 (10:56:12) 5		1
HOT SHOT DEBUT							
14	NEW!	1	DJ QUIZ PROFILE	SAFE + SOUND	14572/10 (10:56:17) 3		14
14	14	15	MADONNA ★	BEDTIME STORIES	WARNER BROS. 45757/WARNER BROS. (10:56:16) 5		15
16	15	14	NIRVANA ★	MTV UNPLUGGED IN NEW YORK	RESCUE 24722 (10:56:16) 5		17
17	17	18	SOUNDTRACK ★	BOYS ON THE SIDE	ATLANTA 34744 (10:56:16) 5		17
18	18	19	MELISSA ETHERIDGE ★	YES I AM	GLAND 84860 (10:56:15) 5		18
19	15	17	TOM PETTY ★	WILDFLOWERS	WARNER BROS. 45759 (10:56:16) 5		8
20	15	23	SOUNDTRACK ★	THE LION KING	WALT DISNEY 40505 (10:56:17) 5		1
21	24	25	BRANDY		ATLANTIC 84860 (10:56:15) 5		21
22	20	18	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS	CAPTIV 30213 (10:56:15) 5		8
23	21	19	WEEZER ★	WEEZER	RESCUE 24722 (10:56:15) 5		17
24	22	16	TOO SHORT	COCKTAILS	WANGDRUG 41550/ARC (10:56:15) 5		6
25	29	33	SOUNDTRACK ★	PULP FICTION	MCA 11109 (10:56:16) 5		21
26	23	22	TRIM GRACIA ★	NOT A MOMENT TOO SOON	ARC 71889 (10:56:15) 5		1
27	27	14	AEROSMITH ★	BIG GEMS	OPEN 27412 (12:30:17) 5		6
28	33	28	BONE THUGS N HARMONY ★	CREPIN ON AH COME UP (EP)	ATLANTA 34744 (10:56:16) 5		17
29	35	32	BROWNSTONE	FROM THE BOTTOM UP	MCA 87574/10 (10:56:15) 5		29
30	32	29	BON JOVI ★	CROSSROAD	MERCURY 520513 (10:56:16) 5		30
31	26	24	THE CHIFFARIOS ★	THE LONG BLACK VEIL	RCA 62270 (10:56:16) 5		24
32	36	26	THE NOTORIOUS B.I.G.	READY TO DIE	GOOD 73000/ARC (10:56:15) 5		15
33	28	...	TRISHA YARNER ★	THINKIN' ABOUT YOU	MCA 12201 (10:56:15) 5		28
34	30	27	R.E.M. ★	MONSTER	WARNER BROS. 45347 (10:56:15) 5		1
35	38	31	ACE OF BASE ★	THE SIGN	ARC 18749 (10:56:15) 5		1
36	37	31	DES'REE	I AIN'T MOVIN'	100 MUSIC 63240/ARC (10:56:15) 5		36
37	25	26	BARRY WHITE ★	THE ISLAND IS LOVE	AMM 540115 (10:56:16) 5		20
38	31	30	SADIE ★	BEST OF SADIE	EPIC 66666 (10:56:16) 5		9
39	52	69	BUSH	SIXTEEN STONE	TRAINMANTRA/RECORD 40551/ARC (10:56:15) 5		39
40	39	39	GLORIA ESTEFAN	HOLD ME, THRILL ME, KISS ME	WARNER BROS. 45134 (10:56:15) 5		39
41	45	43	JEFF FOXWORTH ★	YOU MIGHT BE A REDNECK ...	WARNER BROS. 45134 (10:56:15) 5		40
42	42	37	COUNTING CROWS ★	AUGUST & EVERYTHING AFTER	RESCUE 24722 (10:56:15) 5		17
43	43	42	THE TRACTORS ★	THE TRACTORS	ARC 34721 (10:56:15) 5		19
44	41	35	STONE TEMPLE PILOTS ★	PURPLE	ARC 48007/ARC (10:56:16) 5		1
45	51	49	SOUNDTRACK ★	MURDER WAS THE CASE	DEATH ROW/ENTERTAIN 30244/ARC (10:56:16) 5		1
46	47	48	CANDLEBOX ★	CANDLEBOX	AMVERCROSS 46313/WARNER BROS. (10:56:15) 5		46
47	34	36	LUTHER VANDROSS ★	SONGS	101 5777/EPIC (10:56:16) 5		47
48	55	58	CLAY WALKER ★	IF I COULD MAKE A LOVE	24564/WARNER BROS. (10:56:15) 5		58
49	48	117	VARIOUS ARTISTS	1995 GRAMMY NOMINEES	GROVE/ATLANTA 108 (10:56:17) 5		49
50	48	45	SOUNDTRACK ★	READY TO REM (PREPARE TO DANCE)	COLUMBIA 46715 (10:56:15) 5		48
51	54	44	SAVYOR BROS.	GREATEST HITS 1990-1995	WARNER BROS. 45789 (10:56:15) 5		51
52	79	21	DAVE MATTHEWS BAND	UNDER THE TABLE AND DREAMING	AMM 54239 (10:56:16) 5		52
53	59	52	STING	FIELDS OF GOLD - BEST OF STING 1984-1994	AMM 54239 (10:56:16) 5		53

[illegible]

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by numeral following the symbol. *Aristisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EP, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gain shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. * indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

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(Continued from page 1)

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RETAILERS URGING MANUFACTURERS TO GET TOUGH WITH MAP POLICIES

(Continued from page 1)

out of business and stores will be closed, that outside investors will not invest in music retail, and that with capital sales slowing, artist development will be hurt.

As they were at last year's NARM convention, pricing, margins, and MAP policies were the main topics of discussion at the annual meeting, which held Feb. 21-25. (For more NARM coverage, see pages 4, 53, and 54.)

The price war, ignited by two electronic chains, Best Buy and Circuit City, has spread to almost every corner of the U.S. in the last year. Media Play, a Musieland Group superstore concept, has become a significant factor in the war as it has expanded its department-store chains, such as Wal-Mart and Target, as well as other electronic-retail merchants like Lechmere and Nobby Bents. In the first nine months of 1994, traditional music merchants were forced to lower prices in order to compete with the discounters, resulting in little or no profits at some locations and losses at others. In Chicago, Rose Records and Flipside Records were among the first chains to succumb to the price war. Rose, which at one point had 51 stores, now has about one, while the other 50 Flipside chain closed its few remaining outlets earlier this year.

Another regional chain, which competes mainly with Media Play, is also said to be suffering from financial problems, and manufacturers are worried that other small webs, and maybe even some larger chains, will succumb to the price war.

While music manufacturers fear that there will be considerable fallout among the account base, only PolyGram Group Distribution has made any move to stop the price war. In September, PGD issued a policy saying that it will suspend shipments for 90 days to any retail customer selling below the suggested retail price.

In his keynote address at NARM, Jack Eugster, chairman/president/CEO of Minneapolis-based The Musieland Group, said, "Clearly one company has determined that a program that discourages selling under cost is legal. Other manufacturers must seriously consider implementing such a program."

PGD was named major distributor of the year for the second year in a row at NARM, and many merchants cited its policy as one of the main reasons cited for the distributor.

Privately, the other five major says they believe that the PGD policy is illegal and add to the ongoing Federal Trade Commission investigation. That inquiry, which is examining the business practices of the industry, has been in progress for more than a year. During the last year, the FTC appears to be examining pricing, cooperative-advertising dollars, and free goods.

But even if the other majors refuse to adopt a PGD-like policy, there are still steps they can take to stem the price war, merchants say. First and foremost, retailers say that the manufacturers have to send a letter of their MAP policies and enforce their spirit as well. Although the majors vehemently deny it, there is a widespread belief among the account base that the majors are not enforcing the policies through back-door deals.

MAP policies disallow compensation for any product advertised below MSRP. But a number of manufacturers offer price and position programs that are not advertised, but

that manufacturers often buy into, even though their product will be priced well below the various MAPs, say, \$9.99.

Merchants realize that manufacturers have their own set of priorities to deal with, which often clash with retail priorities. Said one chain president, "The manufacturers are not a project-by-project industry. If some superstar artist is coming out with a major album, the label can't work it out of the industry." That artist's manager could care less that discounting will ruin the health of the industry, he said. All that manager will care about is getting the artist out of the 1 spot and selling millions of records.

For example, in the last year, Best Buy has emerged as a force in determining the N 1 album. Of the Best Buy, which has about 300 stores, will go toe-to-toe with the 1,000-unit Musieland Group in selling the most albums in the first week of a release by a major act. Indeed, some feel that Best Buy chain has outlasted Musieland's first-week numbers.

Currently PGD, BMG Distribution, and Sony Music Distribution have a combined advertised price of \$11.98 for CDs that carry a \$16.98 list-price equivalent. Cema's MAP for a CD with a \$16.98 list-price equivalent is set at \$11.98. In Distribution at \$11.81, the middle WEA's is at booklet cost, in the case of a \$16.98 CD in \$10.72.

During his keynote address, Eugster said that MAP policies are being subverted by back-door price and position dollars.

Scott Young, president of Torrance, Calif.-based Wherehouse Entertainment, said that the NARM president, said the manufacturers are "subverting" their MAP policies and that they should take a broad approach to stop the price war.

Peter Luckhurst, president of HMV USA, said, "We want [the manufacturers] to more rigorously enforce MAP."

In the weeks preceding NARM, one manufacturer was said to be considering raising wholesale costs so that front-line product would carry a \$16.98 list-price equivalent. The thinking behind that suggestion, according to those familiar with it, is that such an increase would raise list pricing above \$9.99, which is the current level advertised across the land.

But music merchants were aghast at that suggestion. They fear that those using the low-ledger strategy would be out of the day with it, keeping prices at \$9.99, forcing other merchants to keep pace and lose even more money on every unit sold. Currently, most front-line CDs carry a \$16.98 list-price equivalent, while wholesale price from the majors is between \$10.65 and \$10.72 on a booklet basis.

Instead of raising prices, merchants countered by suggesting that the majors raise MAP price. In addition, merchants suggested that the majors extend their MAP policies to include the pricing of back catalog, not just advertised product. In other words, if an account sell an album below MAP, even though it is not advertised, the major who distributed that album should treat that sale as one of its MAP policy and disallow advertising dollars to that account. Many at the show were saying that Buena Vista Music Company is doing just such a policy. Disney does not comment on its sales policies.

Sony Music Distribution chairman Paul Smith said, "We are concerned about the price war, and we are trying to find a legal way to address it. The price war is not only hurting retailers, but it threatens the health of the entire industry."

One thing that Sony is considering is extending its MAP policy to price and position programs, he said.

Cema president Russ Bach said accounts "have requested that we raise the MAP price to \$11.98, which is what we have at the Disney MAP policy. So I will get the Disney policy and study it. And we will take a look at the suggestion of raising MAP." Bach declined further comment.

Unit president John Burns said, "We are always looking at various suggestions, but I can't comment on them." BMG Distribution president Peter Jones added, "Everybody is talking about the margin issue now. It is the No. 1 issue. I am looking for answers, but I don't know that there is an easy answer to this."

A distribution executive said that the strategy of expanding and more rigorously enforcing MAP policies will only work if all majors get on the bandwagon. "It is up to the retailers to talk to the other manufacturers," he said. "We can't do it ourselves. If we enforce it, and the others don't, that doesn't do any good."

But when home-appliance and electronics chains use music as a loss leader to sell washing machines, that doesn't do the music industry any either, Eugster said in his keynote.

Ian Duffell, president of Virgin Retail's effort in the U.S. and Australia, said, "If the industry allows people to undercut the MAP, the price war, which is led by Best Buy, will result in a lot of merchants with bad debts. The industry will shrink, and people won't invest in the music business."

Jim Bonk, president of North Canton, Ohio-based Camelot Music, said that with current retail-pricing strategies, "It doesn't make any financial sense to build new stores and live in inventory when there is not an acceptable return on investment."

But even as low pricing is driving more people into the industry, some say, catalog sales—where merchants make most of their profits—are on the decline, according to Musieland's Eugster. If that continues, eventually retailers may have to reduce inventory levels and lower their tolerance for developing new artists," he said in his keynote address.

But Eugster added that these are good solutions for the industry, and urged the manufacturers to come up with alternative solutions, like increasing dating for catalog product and increasing front-line titles to mid-line titles.

Eugster also suggested that manufacturers look for ways to reduce cost, such as instituting electronic interchange for orders, invoices, and returns.

Another merchant suggested that manufacturers could share more of the cost of advertising with retailers. Currently, record-store owners are making anywhere from a net loss to a percentage in the low 20s for gross margins, while the average cost of marketing a CD is about \$100,000 plus royalties," he said. "So, on average, CD cost manufacturers about \$2.50-\$3.00, before marketing and distribution costs come into play."

The manufacturers' margins are (Continued on next page)

by Geoff Mayfield

HERE COMES THE CAVALRY: With no long weekends, no Valentine's Day gift shopping, and a light release schedule, volume on The Billboard 200—which had been robust the last couple of weeks—had nowhere to go but down, and indeed, unit sales drop by around 1%. Industry-wide volume, including singles and catalog albums, shows an 11% drop from last week's chart and a 2% decline when compared to the same time in 1994 (see Market Watch, below). Thus, much of the movement on the big chart, like *Boyz II Men's* dropping to No. 1 (113,000 units) is a matter of one album's sales returning less than another's, as *Boyz* decline by 1% compared to Garth Brooks' 28.5% increase. But relief is ahead: Two major Grammys (in Awards) and *Springsteen* (as in Bruce), should help put a happy face on next week's chart.

TOMORROW: You can bet that exposure from performances on the March 1 Grammy's telecast will perk up album sales for several titles, including *Sheryl Crowe* (who moves back into the top 10 at No. 9) and *Tony Bennett's* "MTV Unplugged" (No. 1 on Top Jazz Albums). Another Grammy performer, Bruce *Springsteen*, is expected to blow in at No. 1 with his new "Greatest Hits" set.

TODAY: The star of this chart's relatively light release schedule is raunchy rapper *Dr. Quik*, who debuts at No. 14 on The Billboard 200 with almost 32,000 units. That's higher than the peak earned by his 1991 debut, *No. 29* but lower than that of 1992's "Way 2 Fonky" (which bowed at No. 10, with 60,000 units). The Greatest Gainer goes to *Dionne Farris*, who has her second straight hot week. She also has the chart's largest percentage gain (15%), so the Pacesetter goes to *Manhattan Transfer* (169-132), which has the chart's second largest percentage increase (13%).

DOGGIN' IT: The paw prints of rapper *Snoop Doggy Dogg* made tracks on last week's unpublished Top Music Videos chart, as the vid version of his miniseries "Murder Was the Case," which also features other rap stars, debuted at No. 1 with first-week sales exceeding 11,000 units. That's the chart's largest sum since the video version of *Barbra Streisand's* "Barbra...The Concert" bowed on top with almost 36,000 units in last year's Oct. 15 issue. This is only the ninth title to exceed the 10,000-unit mark since Top Music Videos began using SoundScan data in April 1988. Streisand's 1994 title had 10 weeks more than 10,000 units, while another title from the same year, "The Temor in Concert" topped the mark for five weeks. The monster of this industry in Metallica, whose 1993 video/audio combo box exceeded 20,000 units for six consecutive weeks, a run that included an opening-week haul of roughly 50,000 units and a week-one total of 55,000 units. This week, Snoop holds out at No. 1 with more than 10,000 units. Despite a 10% sales decline, the former No. 1 soundtrack from this project jumps 51-45.

ROCKS, NOT ROCK: Don't be surprised if our charts soon provide fodder for radio star *Howard Stern*, who loves to pan multimedia man *John Tesh's* "Live At Red Rocks" began running in many markets on March 1, although some—including New York and Washington, D.C.—begin airing it as early as Feb. 28. Remembering that *Red Rocks* is by Yanni, another new-age instrumentalist, into the top 10 of The Billboard 200, and considering Tesh's recent success selling customized packages on QVC, his independently distributed "Red Rocks" album has a bonafide shot to become a big 1995 title. By the time it hits all scheduled stations, it will have run in more than 75 markets, including the top 25.

SPAKING OF TELEVISION, the Feb. 18 airing of a special on The Nashville Network spans a 34% gain for *George Jones* (state "Bradley's Back Sessions" a bumps that earns Greatest Gainer honors on Top Country Albums (56-37) and a re-entry on The Billboard 200 (No. 195). One-week sales for the project exceed 5,000 units, and a "Late Show With David Letterman" shot helps revitalize the *Dave Matthews Band*, which jumps 79-32 on the big chart (around 18,000 units for the week).

LAST WEEK'S SALES				THIS WEEK'S SALES			
THIS WEEK	LAST WEEK	CHANGE		THIS WEEK (1994)	LAST WEEK (1994)	CHANGE	
115,535	123,504	DOWN 6.9%		111,618	121,390	DOWN 8.2%	
YEAR-TO-DATE UNIT SALES				YEAR-TO-DATE UNIT SALES			
YTD (1995)	YTD (1994)	CHANGE		YTD (1995)	YTD (1994)	CHANGE	
97,701	94,980	UP 2.8%		97,701	94,980	UP 2.8%	
FOCUS ON SALES BY...				FOCUS ON SALES BY...			
CONFIGURATION	ALBUM FORMAT	BY TYPE	BY TYPE	CONFIGURATION	ALBUM FORMAT	BY TYPE	BY TYPE
CD	CD	1,155,335	1,155,335 (100%)	CD	CD	1,155,335	1,155,335 (100%)
Single	Single	1,401,132 (12%)	1,401,132 (12%)	Single	Single	1,401,132	1,401,132 (12%)
Other	Other	2,811,000 (24%)	2,811,000 (24%)	Other	Other	2,811,000	2,811,000 (24%)
Boxed	Boxed	2,190 (0.2%)	2,190 (0.2%)	Boxed	Boxed	2,190	2,190 (0.2%)

COMPILED FROM A NATIONAL SAMPLE OF RETAIL, STORE AND HUCK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

RECORD CLUBS STUDIED

(Continued from page 1)

artists by driving club members into retail stores.

The BMG plan exposes new talent through the BMG Music Service record club with free sampler discs that will be sent to members. The compilation albums, dubbed "Discovery Samplers," will include information on the artists and a coupon good for one of the full albums by the new artists. The retailers will absorb the \$2 discount.

"These albums will not be available through the club system for at least 90 days from the point in which they are first promoted in the magazine," said BMG Distribution president Pete Jones. "The object is to get club members to retail stores."

In the program, tentatively slated to begin in June, BMG club members will have the opportunity to receive a sampler CD through a promotion in the service's "Discovery" magazine. The samplers, which will be issued on a quarterly basis, will be customized for seven different genres—pop, hard rock, alternative, R&B/dance, country, jazz/blues, and classical.

Each disc will contain two cuts from five different new acts. Although initial CDs will primarily feature artists on BMG-distributed labels, future compilations will include artists from EMI Records Group, MCA Records, and PolyGram. Discussions also are being

held with other labels, Jones said.

The samplers will be available only to club members at no charge, except for postage and handling.

Initially, Blockbuster Music will be the first retailer involved, but by 1996 the program will be open to all retailers who choose to participate, Jones said.

According to Jones, Blockbuster was the first retailer contacted and it makes sense to work the chain, since it has "sampling bars" that allow customers to listen to an entire CD by a new artist.

Blockbuster also will promote the program in its video stores and will implement an 800-number phone line for orders by those consumers who don't live near stores, Jones said.

Blockbuster executives could not be reached for comment.

Initial discussions with retailers have been positive. "We think it is a win-win," Jones said. "And we think it addresses the key issues that are so important to all of us."

Lee Graham, senior VP of BMG Direct, noted that clubs, retailers, and record companies will all gain from the promotion. "We all have an interest in artist development," he said. "Blockbuster club, which boasts a membership of more than 8 million, recently received completed questionnaires from 1.3 million members. Graham said. A large percentage of the respondents said

they were interested in new artists and new music, he added.

"We believe very strongly in competition," Graham said. "We don't want retailers to go away."

Record clubs were expected to be one of the hot topics of the convention. One major-label executive was overheard commenting to a colleague that he had better get a bottle of water at the refreshment table prior to the Feb. 25 panel on the record-club study, because water might be needed to put out the fire. Yet, the sparks flew during the session, presented by Ellen Hudes, senior research director for the Princeton, N.J.-based Response Analysis Corp.

Hudes, who'd revealed that, as suspected, clubs do "apparently cannibalize retail sales to some degree," as "the average number of retail purchases made by members tends to decrease as they are in a club."

Yet, the study revealed that 74% of club members purchased five or more CDs or cassettes in the past year at retail stores. And 80% of nonmembers purchased five or more CDs or cassettes at retail; and 80% of former club members bought five or more music products in the past year.

The study also revealed that almost half of club members said that if they see an item they wish to purchase in a record store, they would want to order it from the club or check the club price. On the other hand, four out of 10 club members said that if they saw an item in a club catalog, they would buy it at retail or check the retail price.

Price was the most common reason cited for buying new or existing music from a club, of the 1,113 households interviewed. Current and former club members feel that club promotions, such as the 10-CDs-for-a-penny introductory offer, combined with the way they purchase at full price, give them a lower average cost per CD than retail.

The study found that most participants realize that the "penny" promotions are a loss leader. However, due to those promotions, participants said they believed that retailers mark up the price of recordings anywhere from "50% to 400%." That finding generated a smattering of laughter at the session.

However, Musicland Group chairman/president/CEO Jack Engster

wasn't joking when he rallied against clubs in his Feb. 23 keynote address.

Speaking out about the diminishing perceived value of CDs, Engster said, "One of my favorites is the phrase '10 for a penny.' ... My 15-year-old son believes that hit products sold at 75 cents under cost in stores are too expensive, because he knows that those CDs much cheaper from the club."

Engster added, "The clubs are no longer rural. They are advertised in major magazines, on MTV, football, and USA Today ... Why all we retailers ask for is a level playing field. Club pricing is unfair, and clubs become a great source of used product. And for many retailers, that's tempting."

Wherehouse Entertainment is the largest retailer to enter the used-CD business. During his Feb. 20 state-of-the-association address, NARM president Scott Young, chairman/CEO/director of Wherehouse Entertainment, alluded to the club promotion. Although he did not mention it by name, he noted that there may be ways for retailers and clubs to work together.

BMG's Jones seized a question-and-answer segment during the record-club research panel to introduce attendees to the BMG plan.

At the conclusion of Jones' impromptu address on the promotion, attendees applauded the news, but days later some retailers raised questions about the promotion.

Says Dave Curtis, division merchandise manager for music and video at the 28-store, Woburn, Mass.-based Lechmere Inc., an electronics-store chain, "There should be some kind of reimbursement to the retailers from BMG from the coupon."

Curtis also questions why the sampler isn't going to be made available to retailers. "Nobody has a gripe with the clubs, with the exception of the 'eight CDs for a penny' thing," he says. "There is a market out there [for direct marketing] and someone is going to find it, whether it is the clubs, Tower, or some other mail-order house. All we want is a level playing field. They [the clubs] should pay the same amount as we do for the product."

Assistance in preparing this story was provided by Ed Christman and Don Jeffery.



LASERDISC/ KARAOKE
ISSUE DATE: MARCH 25
AD CLOSE: CLOSED

NEW AGE
ISSUE DATE: APRIL 1
AD CLOSE: MARCH 7

RETAIL RE-ISSUES
ISSUE DATE: APRIL 14
AD CLOSE: MARCH 14

ICHIBAN RECORDS
10th Anniversary
ISSUE DATE: APRIL 8
AD CLOSE: MARCH 14

BERKLEE COLLEGE
50th Anniversary
ISSUE DATE: APRIL 15
AD CLOSE: MARCH 21

NASHVILLE MUSIC PUBLISHING/ SONGWRITERS
ISSUE DATE: APRIL 22
AD CLOSE: MARCH 28

CONTEMPORARY CHRISTIAN
ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4

HAWAII
ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4

ROUND RECORDS
25th Anniversary
ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

SOUNDTRACKS
ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

WORLD MUSIC/NAIRD
ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

ENTER-ACTIVE Files II
ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

STEVE WONDER
30th Anniversary Salute
ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

SOUTHEAST ASIA
ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

PRE-VSDA
ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

NY: 212-536-5008
LA: 213-525-2304

NASHVILLE
615-321-4294

UK & EUROPE
44-71-323-6686

MAP POLICIES ATTACKED

(Continued from preceding page)

clearly better than retailers, so as manufacturers cut costs on the supply chain, retailers hope that some of those savings are being passed on to them. In the past, manufacturers have not shared equally when costs have been eliminated. For example, before eliminating the longbox, manufacturers used as an enticement the promise of savings of 50 cents per disc, but when retailers remained resistant, manufacturers unilaterally moved to jewel-box only packaging and said savings were only 25 cents. And that 25 cents savings, on average only about six cents were passed on to members.

But Dave Curtis, who heads up Cambridge, Mass.-based Lechmere's music and video business, said that record-store members should be looking the way they run their business instead of asking the manufacturers

to help them.

"There are other ways to compete than price," he says. "A lot of people are boggling at the margins between their overhead is way too high. They have lackluster stores and no service. That is not my problem. That is their problem."

Curtis said that Lechmere, a home-appliance chain owned by Montgomery Ward, uses a discounting strategy because it is reacting to the marketplace. "Our margin has dropped about four points in the last two years, but volume is way up, and we are still profitable. And I absolutely think that Best Buy's music and video department is making a profit."

"Retail strategies come and go. You can't stand in the way of change. Either get with it, come up with an alternative, or get out of the way."

ADVANCED BROADCAST SYSTEM

(Continued from page 107)

standard is expected to use the 67 and 92 kHz subcarrier space and will transmit at the equivalent of a 9600 baud rate, which is comparable to faster than the 1200-baud speed of a typical RBDS transmission.

The high-speed RBDS standard is expected to work in a band just above the lower-speed RBDS standard. Both standards can work together to bring high-speed RBDS-delivered graphic information and RBDS-transmitted text at the same time.

Both Microsoft's Riker and E-Z's Box say that their companies are exploring the future applications of high-speed RBDS-delivered data broadcasting.

The exact future applications for RBDS-decoded radio on computers remains somewhat speculative, as many companies withhold public an-

nouncements of impending projects while waiting for the FCC to approve the high-speed RBDS standard.

E-Z Communications recently wooed away Michael Rau from the NAB to head its still-unannounced high-speed RBDS division. Rau began the E-Z job in early February.

While there are still many uncertainties about the exact path that data broadcasting will take, one thing is certain. As consumer and business demand for information continues to increase each year, a formidable broadcast-data industry is on its way. "Every major media format is investigating the delivery of on-demand technology," says Riker. "It's up to radio broadcasters to take advantage of all the recent advances. I think that the way people think about radio is about to shift dramatically."

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— Richard Dean, Producer of NPR's All Things Considered



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The Billboard Bulletin...

EDITED BY IRV LICHMAN

YOUNG DEPARTS WHEREHOUSE

In an unexpected development, Scott Young resigned his position March 1 as chairman/CEO of Wherehouse Entertainment; he's been replaced by Jerry Goldress, who previously was president/COO for the Torrance, Calif.-based retail chain. A statement said Young resigned due to a difference of opinion with the company's board of directors over the web's future direction and operating strategy. Sources say that those differences centered on whether to expand the 340-unit chain, as Young advocated, or to sit tight, as championed by Goldress, who was chairman of Wherehouse when the company was owned by an Adler & Shaplin investment fund. Goldress bowed out of the chain when it was sold to a Merrill Lynch fund. He was brought back into the company by Young two years ago as COO.

R.E.M. DRUMMER STRICKEN

R.E.M. drummer Bill Berry was hospitalized March 1 in Lausanne, Switzerland, after a severe migraine headache forced him to leave the stage during a performance. Joey Peters of opening act Grant Lee Buffalo completed the show for Berry. A March 2 date in Zurich was canceled. According to a spokesman at Warner Bros., the band's label, Berry remains under observation, his condition undiagnosed; tour dates will be canceled "one at a time."

PEARL JAM, YOUNG SHOWS NO-GO

Moving to squash rumors that Pearl

Jam and Neil Young would be touring soon and that the Seattle band would use Young as a shield to avoid having to deal directly with Ticketmaster, Pearl Jam issued a statement stating neither is going to happen. The tour theory sprang from news that Pearl Jam and Young have been recording together. As for Ticketmaster, according to the statement, "Now more than ever, Pearl Jam is supportive of grass-roots efforts to reform the entertainment ticketing industry."

CRIGHT TIME EXTENSION INT'D

Sens. Orrin Hatch, R-Utah, and Dianne Feinstein, D-Calif., introduced a bill March 1 to extend the term of copyright protection from the current term of the author plus 50 years to life of the author plus 70 years, a term in keeping with the copyright laws of other member nations of the International Berne Copyright Treaty. The extended laws would rescue many classic American pop tunes from entering the public domain.

MIKE BONE EXITS AMERICAN

American Recordings marketing chief Mike Bone abruptly departed the company Feb. 27. An American spokeswoman says that Bone and the company "were starting to travel in different directions, and it was better for both parties to part ways." At press time, no replacement was named. Bone represented American at the NARM convention in San Diego and gave no indication there that he would be leaving the label. He could not be reached for comment.

DIXON VERDICT OVERTURNED

On Feb. 22, L.A. Superior Court Judge Lorna Farnell overturned a December jury verdict and granted a new trial to the late blues songwriter Willie Dixon's estate manager, Scott Cameron. In response to a motion by Cameron's attorney, Farnell found that the jury's decision—that a 1977 agreement, which deeded the rights to the estate's interest in Dixon's publishing royalties to Cameron, did not give sufficient consideration to the songwriter (Billboard, Dec. 17, 1994)—was "against the weight of the evidence." The judge also overturned the jury's finding that Cameron was not damaged by widow Marie Dixon's refusal to pay outstanding management commissions, and awarded \$19,459 to Cameron. A new trial date has not been set.

'95 MTV AWARDS STAY IN N.Y.

The MTV Video Music Awards return to New York's Radio City Music Hall Sept. 7 for the second consecutive year. No host has been named. Carol Donenar and Carol Eng are producing the telecast. Doug Herrage, exec VP of programming and production at MTV, will be executive producer.

MIRIAM ZHITO SUFFERS STROKE

Miriam Zhitto, wife of Lee Zhitto, former publisher and editor in chief of Billboard, suffered a stroke Feb. 27. She is a patient at Cedars-Sinai Medical Center in West Hollywood, Calif. Well-wishers can write to 201 Ocean Ave., Apt. 103B, Ocean Tower, Santa Monica, Calif. 90402.

Oh! Carole: Madonna Sets New Record

A LONG-STANDING RECORD has been broken. For over 30 years, the female songwriter with the most No. 1 singles to her credit has been Carole King. Along with her then husband Gerry Goffin, Carole racked up four No. 1 hits between January 1961 (when "Will You Love Me Tomorrow" by the Shirelles hit the top) and January 1963 (when "So Amy Little Girl" by Steve Lawrence reached the summit). Then between June 1971 (when her two-sided "Tapestry" smash "It's Too Late" and "I Feel the Earth Move" peaked at No. 1) and May 1974 (when Grand Funk's remake of "The Loco-Motion" chugged to No. 1), King amassed four more chart-toppers. No one has been able to touch that record for 31 years.

But today there is a new champion. As Peter J. Baker of Milwaukee points out, Madonna has writing credits on nine of her 11 No. 1 hits, including the single that has occupied the pole position for three weeks so far, "Take A Bow." In third place among women is Mariah Carey, who is credited as songwriter on seven of her eight No. 1 titles, the only exception being her remake of the Jackson 5 hit "I'll Be There."

Madonna is not likely to extend her lead with her next single, "I Resist Time Story" hits No. 1, it will be the first chart-topper for another female songwriter, Björk, who wrote the song with Nelle Hooper, one of the men who co-founded the British duo Soul II Soul. Baker adds that "Story" would be the first Madonna single without a writing credit for the artist since "Dress You Up" in 1985.

BACH IN MY ARMS AGAIN: There's no contest when it comes to determining the oldest songwriter on the U.K. singles chart. In the biggest crossover news since "A Fifth Of Beethoven" by Walter Murphy & The Big Apple Band topped the Hot 100 in October 1975, Bach's back: courtesy

of a 16-year-old violinist from Singapore, Yanessa-Mae.

Two other singles that were big in Britain debut on the Hot Dance Music chart. Danish singer Whigfield enters the Club Play chart at No. 45 with the infectious "Saturday Night," a former No. 1 in the U.K., while Nicki French (who "So Amy Little Girl" by Steve Lawrence reached the summit) reworks of Bonnie Tyler's "Total Eclipse Of The Heart," helmed by producers Mike Stock and Matt Aitken.

On the Hot 100, a song that was No. 2 in the U.K. last week makes its American debut. Annie Lennox is back with a remake of a song by the Lover Speaks. "No More 'I Love You's'" is now at No. 78.



by Fred Bronson



COMEBACK: The four-man outfit known as Londonbeat is back after an absence of almost four years. The quartet hit No. 1 in April 1991 with "I've Been Thinking About You" and only had one follow-up, "A Better Love." Now the group is No. 1 on the Hot Dance Music Club Play chart with "Come Back." Londonbeat has also made the finals of "A Song For Europe," as British choosers who will represent the country at the 1995 Eurovision Song Contest May 13. Londonbeat's entry, "I'm Just Your Puppet On A... (String)," is a playful jab at Britain's first Eurovision winner, "Puppet On A String" by Sanda Kanyo in 1965. There are eight songs competing to be the British entry, and the public will vote after a live television broadcast March 31. Among the other finalists are FIT, a teenage band from Wales with a song written by 10cc's Eric Stewart and Graham Gouldman, and Sos, a girl group fronted by a woman who has had three top 10 hits in the U.S. Perhaps you can figure out who she is if I tell you that Sos is a contraction of her name. Haven't I got it yet? Try Susantha Fox.



Denny Cordell

1943 - 1995

in memoriam



VAN HALEN will fly 1,526,250 miles this year.



So you won't have to.

MARCH

SAT 11 PENSACOLA, FL
SUN 12 JACKSONVILLE, FL
TUE 14 ST. PETERSBURG, FL
FRI 17 MIAMI, FL
SAT 18 ORLANDO, FL
MON 20 TURELO, MS
TUE 21 NEW ORLEANS, LA
FRI 24 DALLAS, TX
SAT 25 SAN ANTONIO, TX
SUN 26 HOUSTON, TX
TUE 28 EL PASO, TX
WED 29 ALBUQUERQUE, NM
FRI 31 LAS VEGAS, NV

APRIL

SAT 1 PHOENIX, AZ
SUN 2 SAN DIEGO, CA
TUE 4 LOS ANGELES, CA
WED 5 LOS ANGELES, CA
FRI 7 OAKLAND, CA

SAT 8 SAN JOSE, CA
SUN 9 SACRAMENTO, CA
FRI 14 CHICAGO, IL
SAT 15 DETROIT, MI
SUN 16 DETROIT, MI
TUE 18 FORT WAYNE, IN
WED 19 LEXINGTON, KY
FRI 21 DAYTON, OH
SAT 22 CLEVELAND, OH
SUN 23 CHARLESTON, WV
TUE 25 NEW JERSEY
WED 26 NEW YORK, NY
FRI 28 PHILADELPHIA, PA
SAT 29 BOSTON, MA
SUN 30 PROVIDENCE, RI

MAY

TUE 2 BUFFALO, NY
WED 3 ROCHESTER, NY
FRI 5 MONTREAL, PQ
SAT 6 QUEBEC CITY, PQ

SUN 7 ALBANY, NY
WED 24 PARIS, FRANCE
FRI 26 BREMEN, GERMANY
SAT 27 BREMEN, GERMANY
SUN 28 HOLLAND
TUE 30 ESSEN, GERMANY

JUNE

THU 1 CHEMINTZ, GERMANY
SAT 3 NUREMBERG, GERMANY
SUN 4 MUNICH, GERMANY
TUE 6 BERLIN, GERMANY
WED 7 BERLIN, GERMANY
SAT 10 BASEL, SWITZERLAND
SUN 11 ZELTWEG, AUSTRIA
TUE 13 BARCELONA, SPAIN
THU 15 LISBON, PORTUGAL
SAT 17 BRUSSELS, BELGIUM
THU 22 CADIFF, WALES
SAT 24 LONDON, ENGLAND
SUN 25 LONDON, ENGLAND

TUE 27 NEWCASTLE, ENGLAND-
WED 28 SHEFFIELD, ENGLAND
FRI 30 COPENHAGEN, DENMARK

JULY

SAT 15 NEW JERSEY
SUN 16 NEW JERSEY
TUE 18 CINCINNATI, OH
WED 19 COLUMBUS, OH
FRI 21 ST. LOUIS, MO
SUN 23 KANSAS CITY, MO
TUE 25 MEMPHIS, TN
WED 26 NASHVILLE, TN
FRI 28 CHICAGO, IL
SAT 29 MILWAUKEE, WI
SUN 30 MINNEAPOLIS, MN

AUGUST

TUE 1 INDIANAPOLIS, IN
WED 2 CLEVELAND, OH
FRI 4 WASHINGTON, DC
SAT 5 PHILADELPHIA, PA

TUE 8 BOSTON, MA
FRI 11 PITTSBURGH, PA
SAT 12 HERSHEY, PA
MON 14 LONG ISLAND, NY
TUE 15 LONG ISLAND, NY
SAT 19 TORONTO, ON
SUN 20 SYRACUSE, NY
TUE 22 DETROIT, MI
WED 23 DETROIT, MI
FRI 25 BUFFALO, NY
SAT 26 HARTFORD, CT
SUN 27 BALTIMORE, MD
TUE 29 HAMPTON, VA
WED 30 RICHMOND, VA

SEPTEMBER

FRI 1 RALEIGH, NC
SAT 2 CHARLOTTE, NC
SUN 3 ATLANTA, GA

MORE DATES TO FOLLOW

Dates subject to addition and change.

Announcing Van Halen's 1995 **BALANCE** World Tour

BALANCE, THE NEW ALBUM

Produced by Bruce Fairbairn Management; Ray Danniels, SRO Management, Inc.

